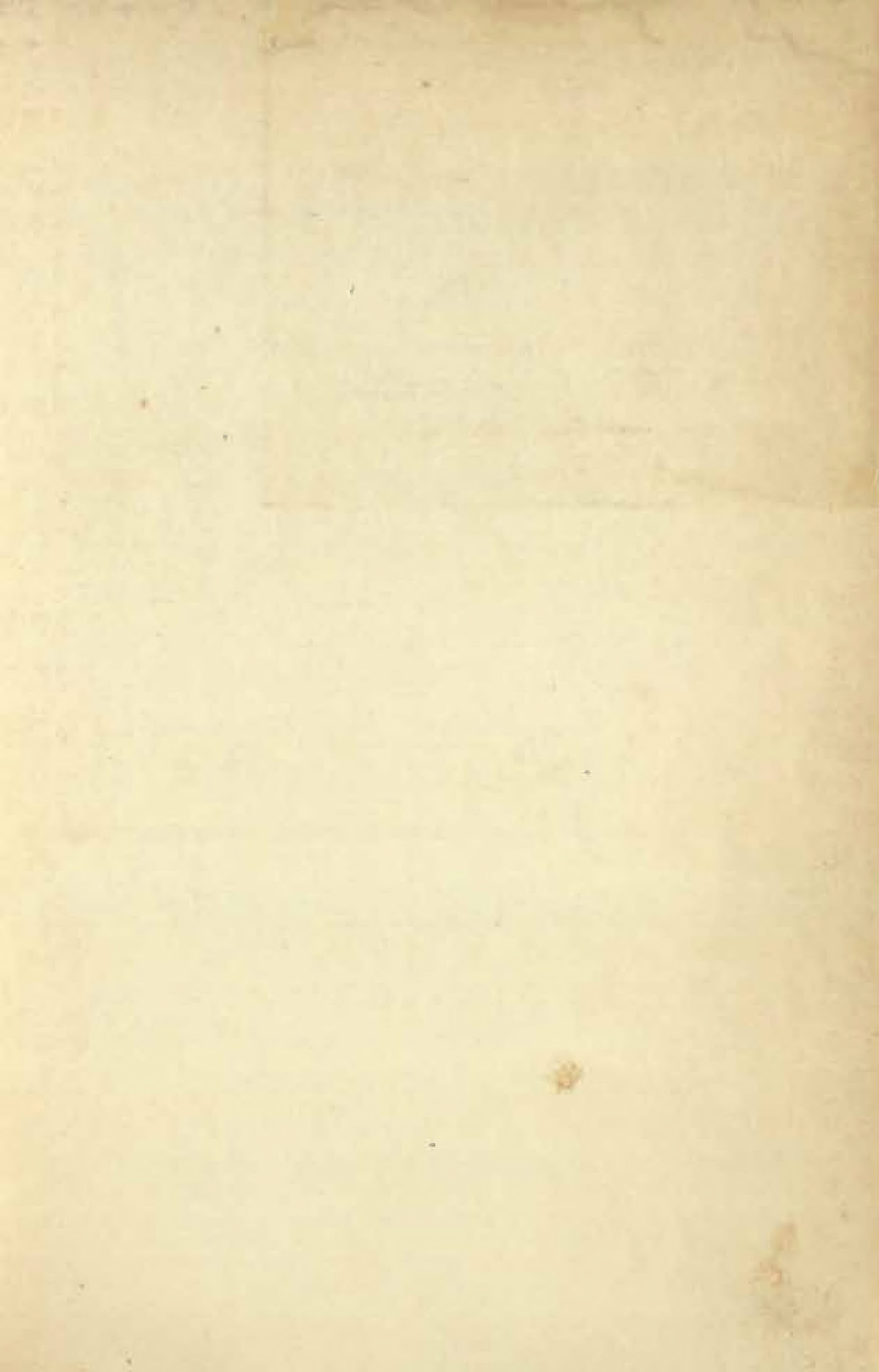


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KEY MONUMENTS
OF THE HISTORY OF ART

KEY MONUMENTS
OF THE HISTORY
OF ART *A VISUAL SURVEY*

28296

Edited by H. W. JANSON

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with DORA JANE JANSON

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PREFACE

THE SOMEWHAT immodest title of this volume should be understood less as an exact description of the contents than as an ideal aim which by its very nature can be realized only imperfectly. It may also serve to distinguish the purpose of the present book from that of other visual anthologies, especially those following the pattern of André Malraux's "museum without walls." Historic significance, rather than aesthetic appeal to modern sensibility, has been the determining factor in the choice of the works of art—and the photographs—here reproduced. Although the plates do not discourage the leisurely browser, they are intended primarily for a more disciplined and systematic perusal in conjunction with an introductory lecture course or with one of the numerous available one-volume surveys of the history of art. Such books do, of course, have illustrations of their own; but these are likely to be too small in size or number to provide an adequate visual documentation of the text. The lantern slides used in lecture courses are not, as a rule, subject to such limitations; on the other hand, the audience cannot study them at leisure. After remaining on the screen for a minute or two, the slides disappear and few of them are honored by a return engagement in the same course.

Key Monuments is designed to fill this gap by providing a basic stock of large, well-printed reproductions independent of (but, I trust, compatible with) any current interpretation of the history of art. Nevertheless, the selection has not been a completely impersonal, "objective" process; there is no statistical magic by which a Key Monument can be identified without fail. How, then, did I arrive at this particular choice? My starting point was a hypothetical situation: supposing that twenty leading art historians had drawn up independent lists of about 1,000 works of art for a volume such as this, on which items would they be likely to agree? The great classics, obviously—monuments such as the Parthenon and its sculpture, Chartres Cathedral, the Sistine Ceiling. By tabulating these, and checking them against the judgment of friends and colleagues, I obtained a "core list" of some 300 Monuments, not all of them necessarily of the same artistic rank, owing to the accidents of preservation, but all equally indispensable to the art historian of today. A hundred years ago—even a few decades ago—this core of acknowledged classics would have looked different in a good many significant ways; it would probably have included some artists now regarded as secondary, such as Thorvaldsen, whereas El Greco and Piero della Francesca would have been absent. These gradual shifts of art historical perspective are subtly but inescapably linked with the changing taste of every period. They affect some works of art more strongly than others, yet no work of art is wholly immune to them—there is no such thing as a perennial classic. On the other hand, the dethroned favorites of yesteryear still hold some important lessons for us, however catastrophic their fall, and I have included a number of them here (e.g., the *Apollo Belvedere* and the *Laocoön Group*) because of their tremendous impact on the taste of our forefathers.

But the agreed-upon classics do not, by themselves, constitute the history of art. As peak achievements, they are comparatively few and far between. Were we to disregard the intervening territory we should lose all sense of continuity. In these areas the historian is faced with a vastly greater number of works to choose from, and his preferences will depend on which route he takes in moving from one peak to the next. Thus the chances of agreement among the experts are correspondingly smaller, but since the individual monument does

not carry quite the same burden of singularity, it is often possible to substitute one example for another of a similar kind without too painful an adjustment. About one half of my Key Monuments fall into this category. Here I have had to rely on my own judgment to a large extent, yet without a sense of departing very far from what others would have chosen in my stead.

There is still a third group of Monuments, smaller than either of those mentioned above, where the current state of scholarship did not afford me as much guidance as I needed. Some fields of our discipline are less well mapped than others, nor can I claim to read all the maps equally well. In any event, there are a number of plates (perhaps between 100 and 150) whose inclusion is in the nature of a minority report. I can only hope that they will not be felt to upset the general balance of emphasis within the volume.

Those especially interested in drawing, the graphic arts, and the applied arts (or decorative arts, or arts of design, whichever term they prefer) may be disappointed to find them largely omitted from these pages. Here I can only plead that I had to make a virtue of necessity. An attempt to illustrate the development of furniture, textiles, and ceramics—to mention only three branches of this vastly ramified subject—along with that of architecture, sculpture, and painting in a book limited to 1,000 plates, would have done less than minimal justice to any of them, and the result could have been no more than an arbitrary sampling. I thus had to impose severe limitations on my choice, based not on criteria of technique or function (which can be irrelevant and misleading) but on the individual significance and creative originality of the borderline cases.

Among the many individuals and institutions whose expert advice has aided me in selecting the Monuments and in obtaining the photographs reproduced here, I should like to thank especially the following: the late Alfred Salmony; Alfred H. Barr, Jr.; Peter H. von Blanckenhagen; Gordon Ekholm; Enriqueta Frankfort; Alison Frantz; Robert Goldwater; René d'Harnoncourt; John Pope-Hennessy; Henry-Russell Hitchcock; Pál Kelemen; Clarence Kennedy; Richard Krautheimer; Peter Murray; George E. Mylonas; Ernest Nash; Mutsumi Okada; Robert T. Paine, Jr.; Laurence Sickman; Alexander Soper; Paul Underwood; the Courtauld and Warburg Institutes, University of London; the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the German Archeological Institutes in Rome, Athens, and Berlin-Dahlem; the Oriental Institute, University of Chicago; and the Zentralinstitut für Kunstgeschichte, Munich. To them, as well as to those whose generosity is acknowledged in the captions of the plates, must go a major share of the credit for whatever good qualities this book has to offer. The shortcomings rest on my own shoulders.

H. W. JANSON

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PART ONE

THE ANCIENT WORLD

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2. *Egyptian Art*
3. *Art of the Ancient Near East*
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 255 *Christ in Majesty* (apse mosaic). c. 1148. Cathedral, Cefalù, Sicily
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 257 *Christ in Limbo* (fresco). Early 14th century. Kariye Camii, Istanbul
 258 (A) ANDREI RUBLEV. *Old Testament Trinity*. c. 1410-20. Tretyakov Gallery, Moscow
 (B) *Portrait of Ivan the Terrible*. 1547-65. National Museum of Denmark, Copenhagen

THE ANCIENT WORLD

*I. Prehistoric and
Primitive Art*

Dolmen (Bronze Age Tomb). c. 1500 B.C.
Carnac, Brittany. P. ARCH. PHOT.



Paleolithic Cave Paintings. c. 30,000-10,000 B.C. Lascaux (Dordogne).
P: COURTESY WILLIAM CHAPMAN, FROM THE COLOR FILM *Lascaux: Cradle of Man's Art*



Black Bull (detail of cave painting). Lascaux, P: ARCH. PHOT.



(A) *Horse and Arrows* (cave painting). Lascaux. P: ARCH. PHOT.



(B) *Nude Woman* (carving). c. 30,000-10,000 B.C. Lifesize.
La Magdeleine Cave, Penne (Tarn). P: YAN, TOULOUSE



(A) *Wounded Bison* (cave painting). c. 30,000-10,000 B.C.
Altamira, Spain. P: COURTESY HERBERT KÜHN, MAINZ



(B) *Bison* (reindeer horn), from La Magdeleine near Les Eyzies (Dordogne).
c. 30,000-10,000 B.C. Museum of National Antiquities, St. Germain-en-Laye, France.
P: ARCH. PHOT.



Venus of Willendorf. c. 30,000-10,000 B.C. $4\frac{1}{8}$ ".
Museum of Natural History, Vienna. P: DTSCH. KUNSTVERL.



Stonehenge. c. 1800-1500 B.C. Diameter of circle 97', height of stones above ground $13\frac{1}{2}'$. Salisbury Plain, Wiltshire, England.

P: MINISTRY OF WORKS, LONDON (CROWN COPYRIGHT)



The Gundestrup Cauldron (Celtic). 1st century B.C.?
 Silver gilt, diameter 27". National Museum of Denmark, Copenhagen



Bronze Disk (Celtic), from Ireland. 2nd century A.D. ? Diameter $10\frac{3}{4}$ ".
British Museum, London. P: EDWIN SMITH



*Wooden Mask, from Kippel, Lötschental, Switzerland. 19th century. 18".
Rietberg Museum, Zurich (E.v.d. Heydt Collection)*



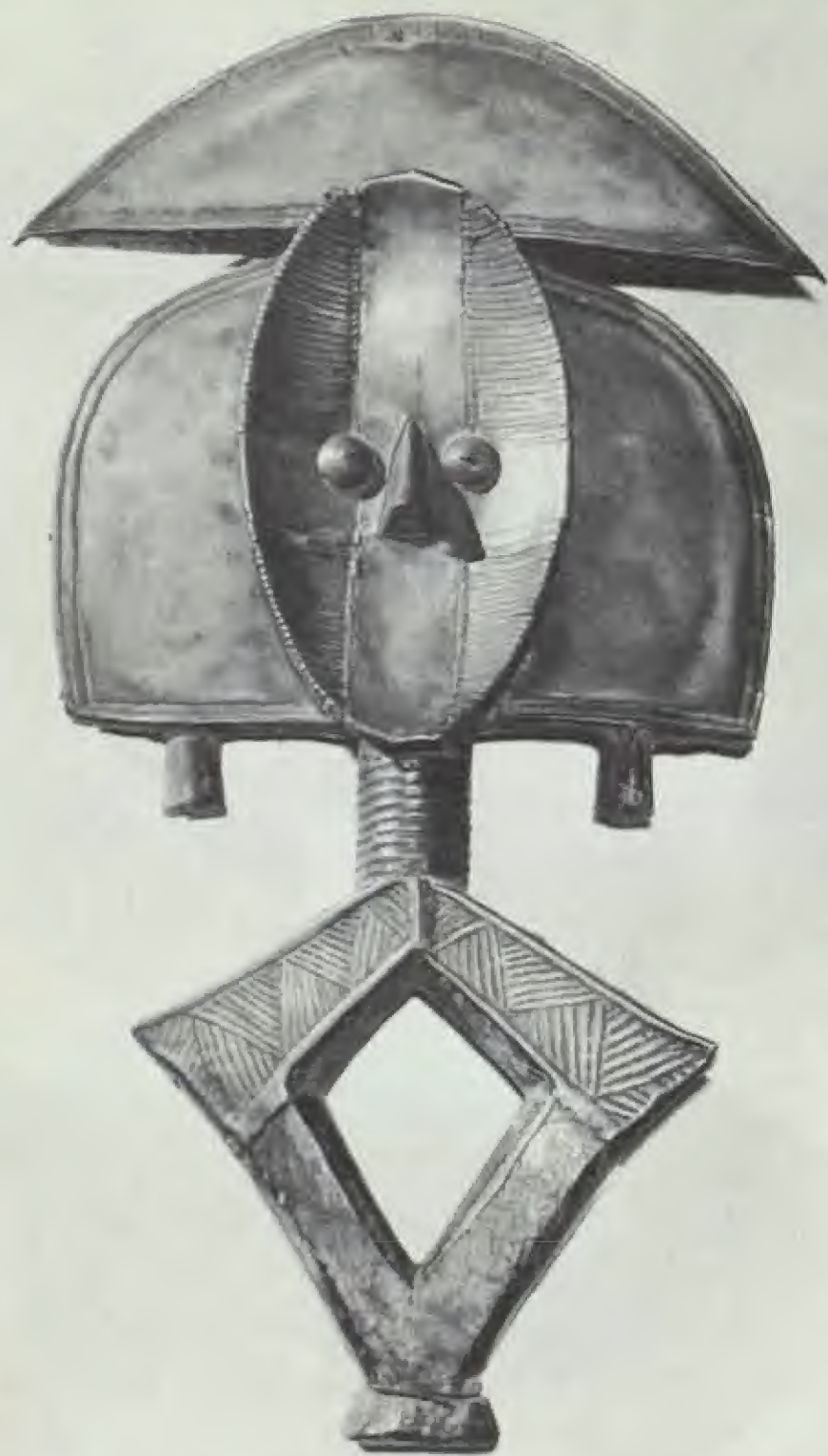
Male Portrait Head, from Ife, Nigeria. 12th century. Bronze, 13½".
Collection The Oni of Ife. P: ELISOFON



Flute Player (Benin), from Nigeria. Late 16th-early 18th century. Bronze, 25".
Museum of Primitive Art, New York



Kneeling Woman (Baluba), from Belgian Congo. 19th-20th century.
 Wood, 18½". Royal Museum of the Belgian Congo, Tervueren, Belgium.
 P: ©ROYAL MUSEUM OF THE BELGIAN CONGO, TERVUEREN



Spirit of the Dead (Bakota), from French Equatorial Africa. 19th-20th century.
Wood covered with brass, 30". Ethnographic Collection of the University, Zurich



Mask (Bamenda), from British Cameroons. 19th-20th century. Wood, 26½".
Rietberg Museum, Zurich (E.v.d. Heydt Collection)



Male Figure Surmounted by a Bird, from the Sepik River, New Guinea. 19th-20th century. Wood, 48". Washington University Art Collection, St. Louis. P: SOICHI SUNAMI, NEW YORK



*Mask, from the Gazelle Peninsula, New Britain. 19th-20th century.
Bark cloth, 18". Natural History Museum, Chicago*



A B O V E

(A) Carved Lintel (Maori), from New Zealand. 19th century.
Wood, 17½ x 36". Peabody Museum of Salem, Massachusetts

R I G H T

(B) Two Kangaroos, from Oenpelli, Australia. 20th century.
Tree bark, 40½ x 25". Museum of Primitive Art, New York



Stone Images, on the slope of Ranu Raraku. 17th century or earlier.
Easter Island. P: AM. MUS. N. H.



Cliff Dwellings. c. 1100-1300. Mesa Verde, Colorado. P. AM. MUS. N. II.



Sand Painting Ritual for a Sick Child. Navajo, Arizona. P. AM. MUS. N. H.



(A) *War Helmet* (Tlingit), from southeast Alaska. Early 19th century.
Wood, 12". American Museum of Natural History, New York



(B) *Lightning Snake, Wolf, and Thunder Bird on Killer Whale* (Nootka), from Vancouver Island.
c. 1850, Wood, 68 x 118". American Museum of Natural History, New York



*Mask (representing a swan that drives white whales to the hunters),
from southwest Alaska. Early 20th century. Wood, 22".
Museum of the American Indian, Heye Foundation, New York*



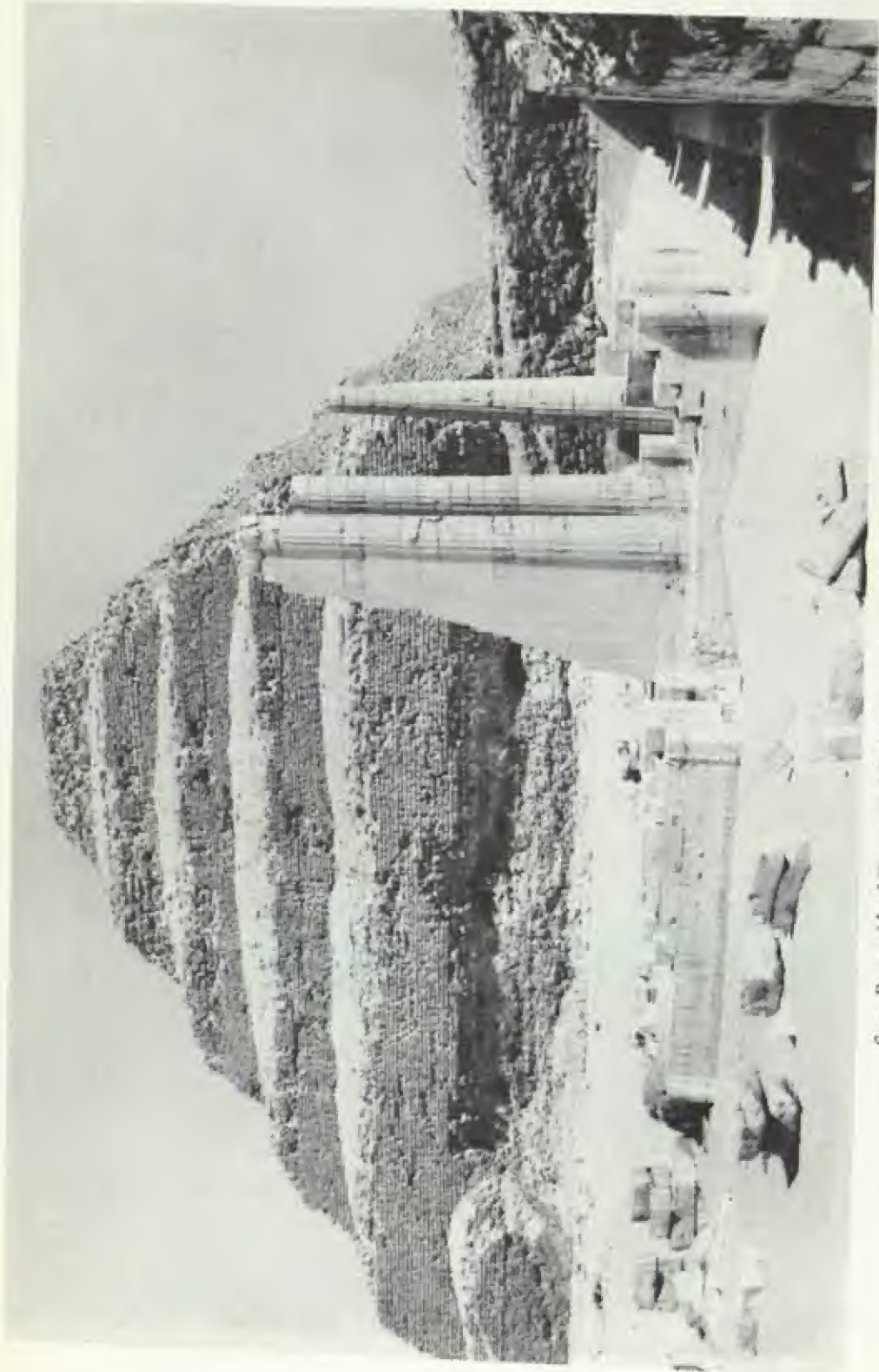
Mask, from the Brakebill Mound, Tennessee. c. 1000-1600. Ocean shell, $8\frac{1}{2} \times 6\frac{1}{2}$ ".
Peabody Museum, Harvard University, Cambridge, Massachusetts.

P: MUSEUM OF PRIMITIVE ART, NEW YORK

THE ANCIENT WORLD

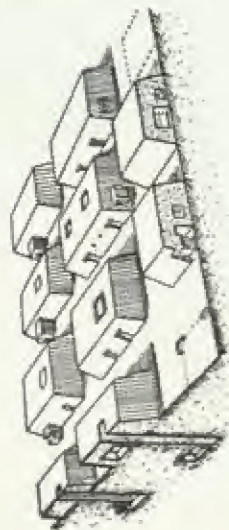
2. *Egyptian Art*

Papyrus Half-Columns, North Palace, Funerary District of King Zoser.
3rd Dynasty, c. 2700 B.C. Saqqara. P: HIRMER

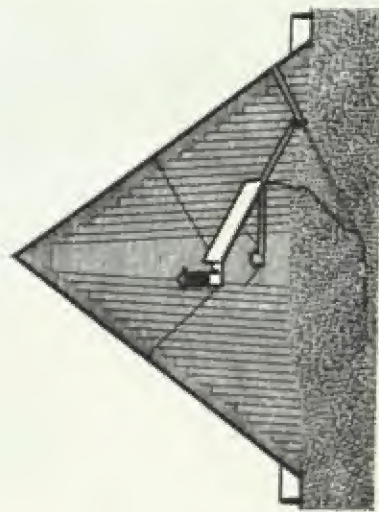


Step Pyramid of Zoser, 3rd Dynasty, c. 2700 B.C. Saqqara. P. HERMER

(A) *The Great Sphinx*. 4th Dynasty,
c. 2650 B.C. Giza. P. HIRMER

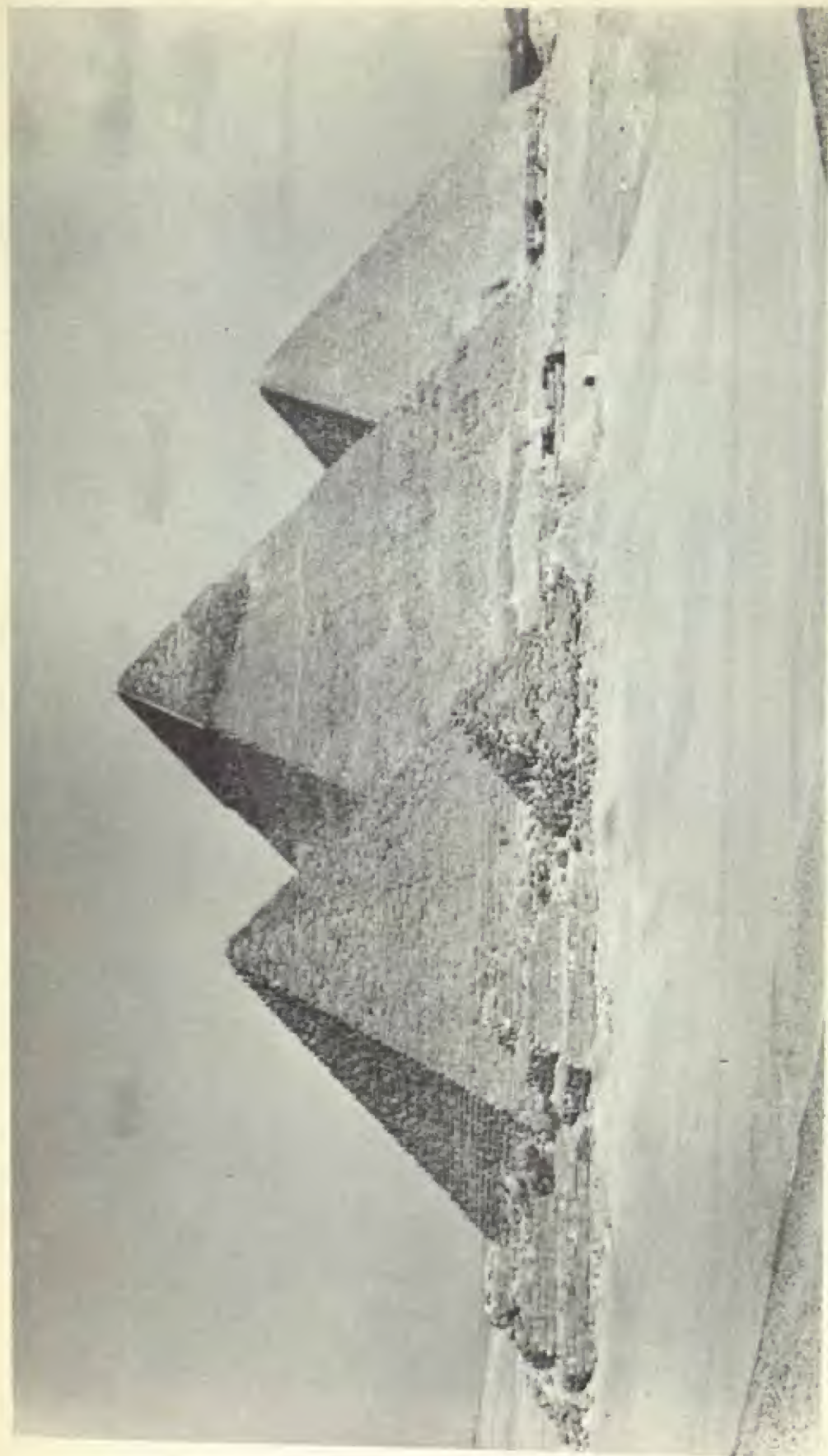


(B) Group of Mastabas. 4th Dynasty.
(After A. Badawy)



(C) North-South Section of the
Pyramid of Khufu. c. 2600 B.C.
(After L. Borchardt)





The Pyramids of Menkure (c. 2525 B.C.), Khafre (c. 2560 B.C.),
and Khufu (c. 2600 B.C.). Giza, P; HIRMER



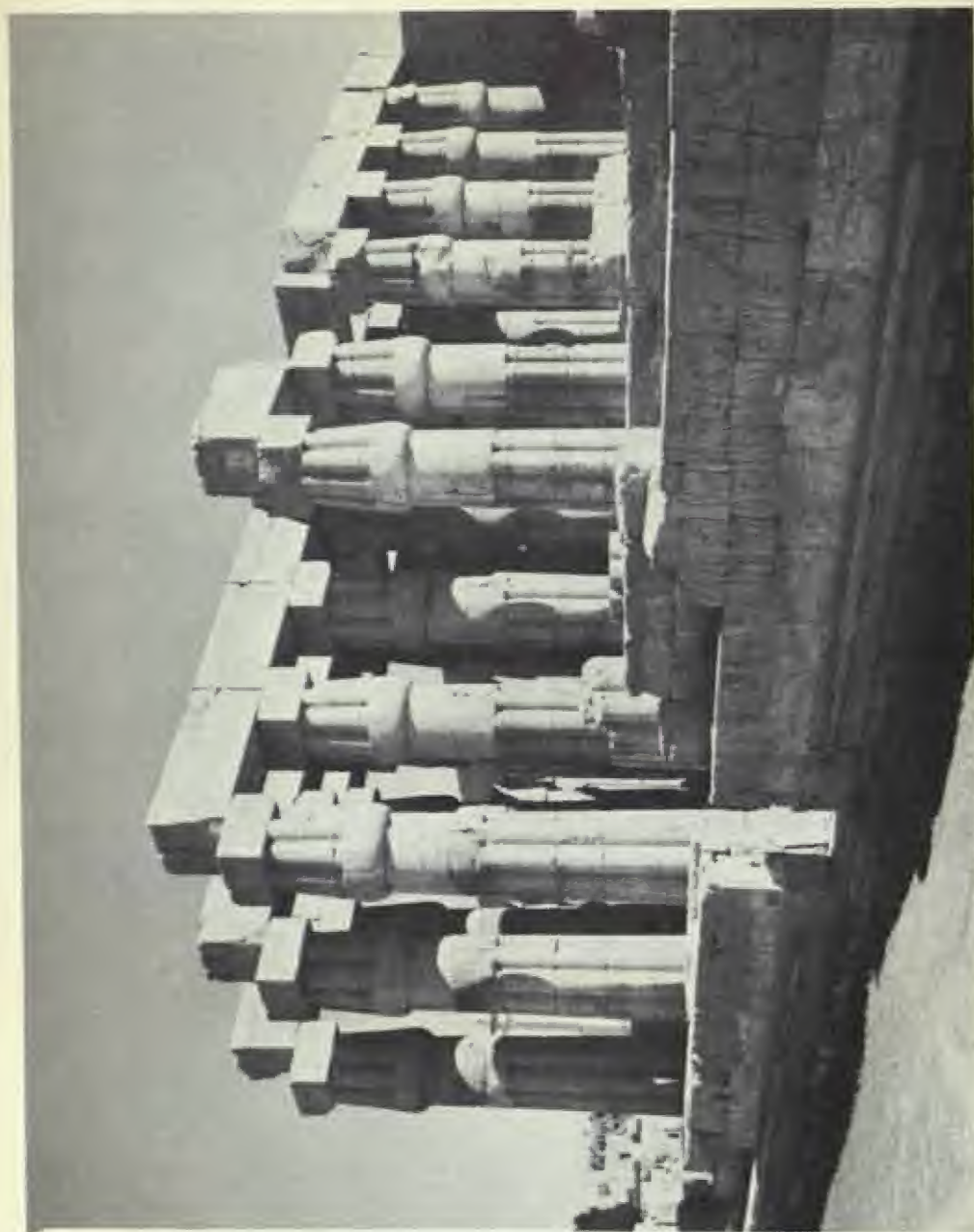
Temple of Hatshepsut.
18th Dynasty, c. 1480 B.C.
Der el-Bahri. P. HIKMER



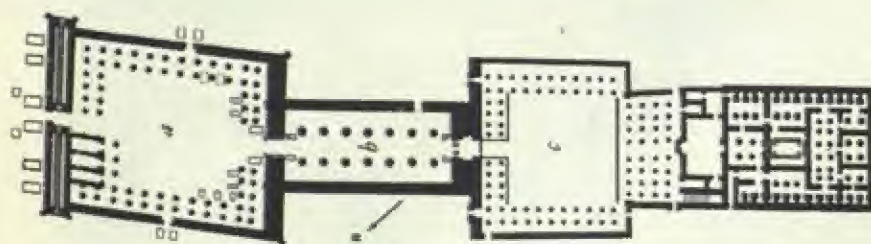
Entrance Hall of the Chapel
of Anubis (detail of p. 47).
P. HERMER



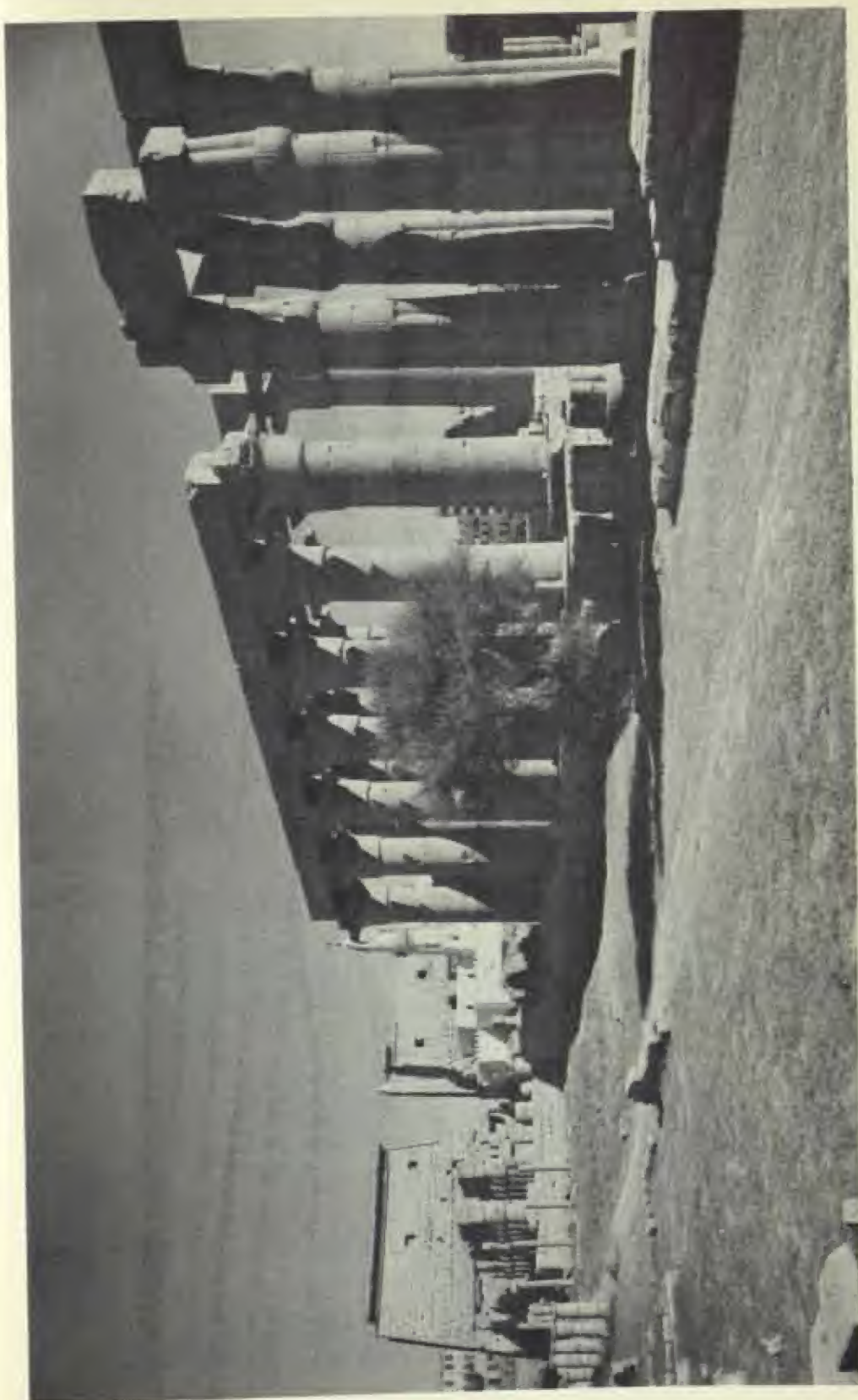
Three-aisled Hall of Thutmose III. c. 1470 B.C. Temple of Amen, Karnak. P: papyrus



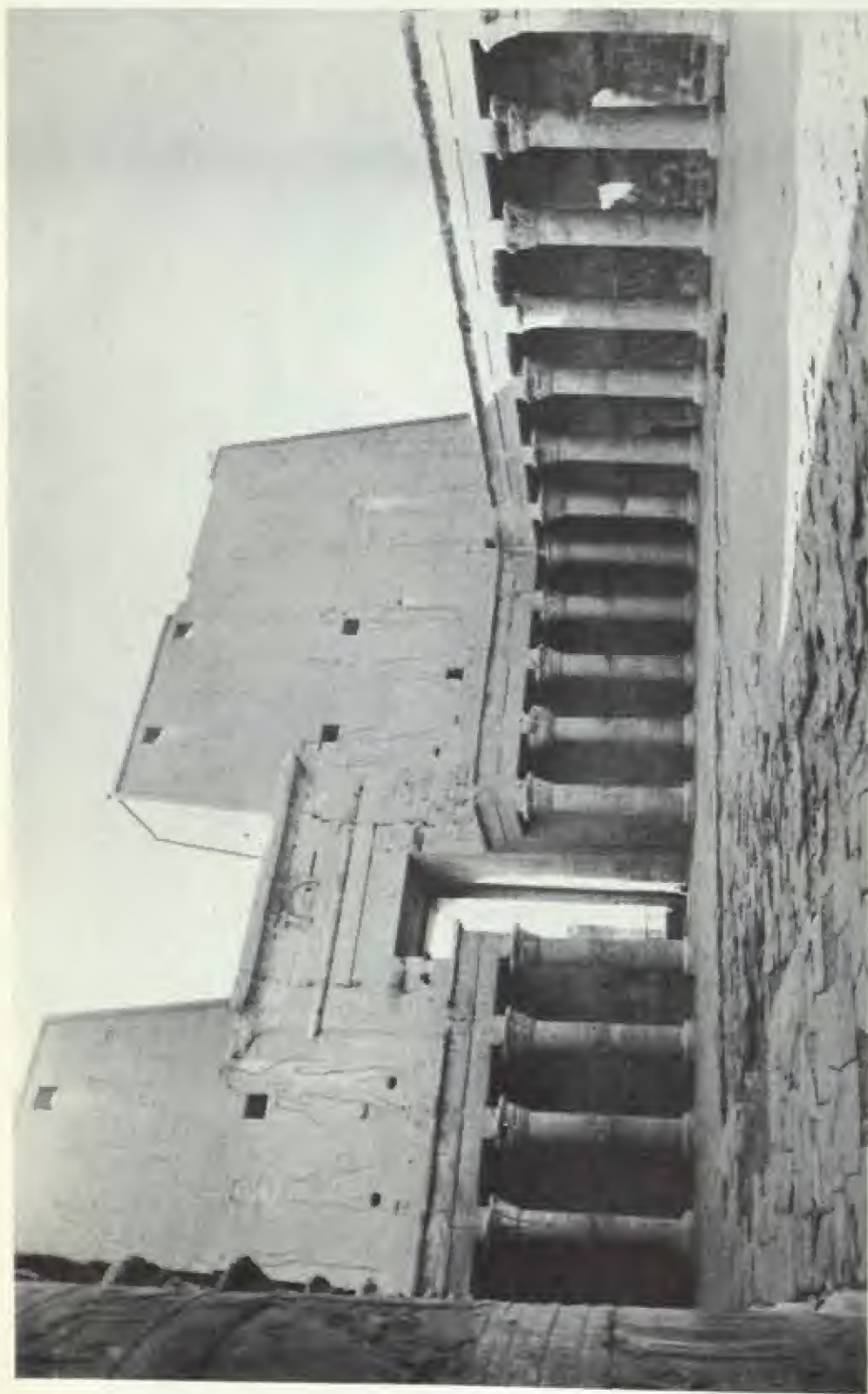
(b) Hall of Amenhotep III. c. 1390 B.C. Temple of Amen-Mut-Khonsu, Luxor
(see "c" on plan). P. HIRMER



(a) Plan of the Temple of Amen-Mut-Khonsu at Luxor. (After N. de Garis Davies)



Court and Pylon of Ramses II (c. 1290 B.C.) and Colonnade of Amenhotep III (c. 1390 B.C.).
 Temple of Amen-Mut-Khonsu, Luxor (see "d" and "b" on plan, page 50). P: HAMER



Pylon and Court, Horus Temple. 237-57 n.c. Idfu. P. HANMER



Palette of King Narmer,
from Hierakonpolis. c. 2900-2800 B.C.
Slate, 25". Museum, Cairo.

P: KURT LANGE, OBERSTDORF/ALLGÄU





*Portrait Panel of Hesiire,
from Saqqara. c. 2700 B.C.
Wood, 45". Museum, Cairo.*

P. HIRMER



Rabotep and Nofret, from Medum. c. 2650 B.C. Painted limestone, 47".
Museum, Cairo. P: HIRMER



Menkure and His Queen, from Giza. c. 2525 B.C. Slate, 56".
Museum of Fine Arts, Boston



(A) *Ka-a-per* ("Sheik-el-Beled"), from Saqqara.
c. 2400 B.C. Wood, 43". Museum, Cairo



(B) *Khafre*, from Giza.
c. 2560 B.C. Diorite, 66". Museum, Cairo



Seated Scribe, from Saqqara. c. 2400 B.C. Limestone, 21". The Louvre, Paris



*False Door and Portrait Statue of Ateti, from Saqqara. c. 2250 B.C.
Museum, Cairo. P: HIRMER*



A Hunting Party on the Nile, c. 2250 B.C. Tomb of Mereruka, Saqqara. P. HIRMER



(A) *Cattle*. c. 2350 B.C. Tomb of Ti, Saqqara. P: HIRMER



(B) *King Sesostris III Represented as a Sphinx*. 12th Dynasty, c. 1850 B.C. Diorite, 16 $\frac{3}{4}$ ".
Metropolitan Museum of Art, New York (Gift of Edward S. Harkness, 1916-17)



The Brother and Sister-in-Law of the Deceased. c. 1375 B.C.
Tomb of Ramose, Thebes. P: HIRMER



Queen Nefertiti, Sister and Wife of Ikhnaton (Amenhotep IV). c. 1360 B.C. Limestone, c. 20".
Formerly State Museums, Berlin. P: HIRMER



(A) *Ikhnaton (Amenhotep IV)*.
c. 1360 B.C. $3\frac{1}{8}$ ". Formerly State Museums, Berlin



(B) *Tutankhamen and His Queen (from a throne)*, c. 1350 B.C.
Gold relief on wood. Museum, Cairo. P: HERMER



Ramesses II and One of His Sons Wrestling a Bull. c. 1280 B.C. Temple of Seti I, Abydos. P. HERMEL



Men, Boats, and Animals (wall painting). c. 3000 B.C. Hierakonpolis.

P: FROM J. E. QUIBELL AND F. W. GREEN, *Hierakonpolis, II*, LONDON, 1902.



Harvest Scenes (wall painting from a tomb). c. 1400 B.C. Thebes.

P: MET. MUS. N.Y.



A B O V E

(A) *Girl Dancers and Musicians* (fragment of a wall painting from a tomb), from Thebes, c. 1400 B.C. British Museum, London



R I G H T

(B) *The Sky Goddess Nut (papyrus)*.
Department of Antiquities, Cairo.
P: COURTESY TIME, INC., NEW YORK



(A) *Fowling Scene* (fragment of a wall painting), from the Tomb of Amenemheb, Thebes.
c. 1450 B.C. British Museum, London



(B) *The Daughters of Ikhnaton* (fragment of a wall painting), from Tell El-Amarna.
c. 1360 B.C. Ashmolean Museum, Oxford



(A) *A Pond in a Garden* (fragment of a wall painting from a tomb),
from Thebes. c. 1400 B.C. British Museum, London



(B) *Lion and Antelope Playing Draughts* (papyrus).
c. 1000 B.C. British Museum, London

THE ANCIENT WORLD

*3. Art of the
Ancient Near East*

*Head of Gudea, from Lagash (Telloh). c. 2100 B.C.
Diorite, 9". Museum of Fine Arts, Boston*



"White Temple" on Ziggurat. c. 3500-3000 B.C. Uruk (Warka). P. COURTESY GAI, BAGHDAD



Ziggurat (Elamite), c. 1250 B.C.
 Dur-Untash (Chugha Zambil), Persia.
 P: COURTESY THAMES & HUDSON LTD.,
 LONDON, FROM S. N. KRAMER,
History Begins at Sumer



Gate of the Citadel of Sargon II. 742-706 B.C. Khorsabad,
and Reconstruction Drawing of the Citadel (by Charles Altman). P. OR. INST.



Reconstruction of the Ishtar Gate, from Babylon. c. 575 B.C.
Formerly State Museums, Berlin



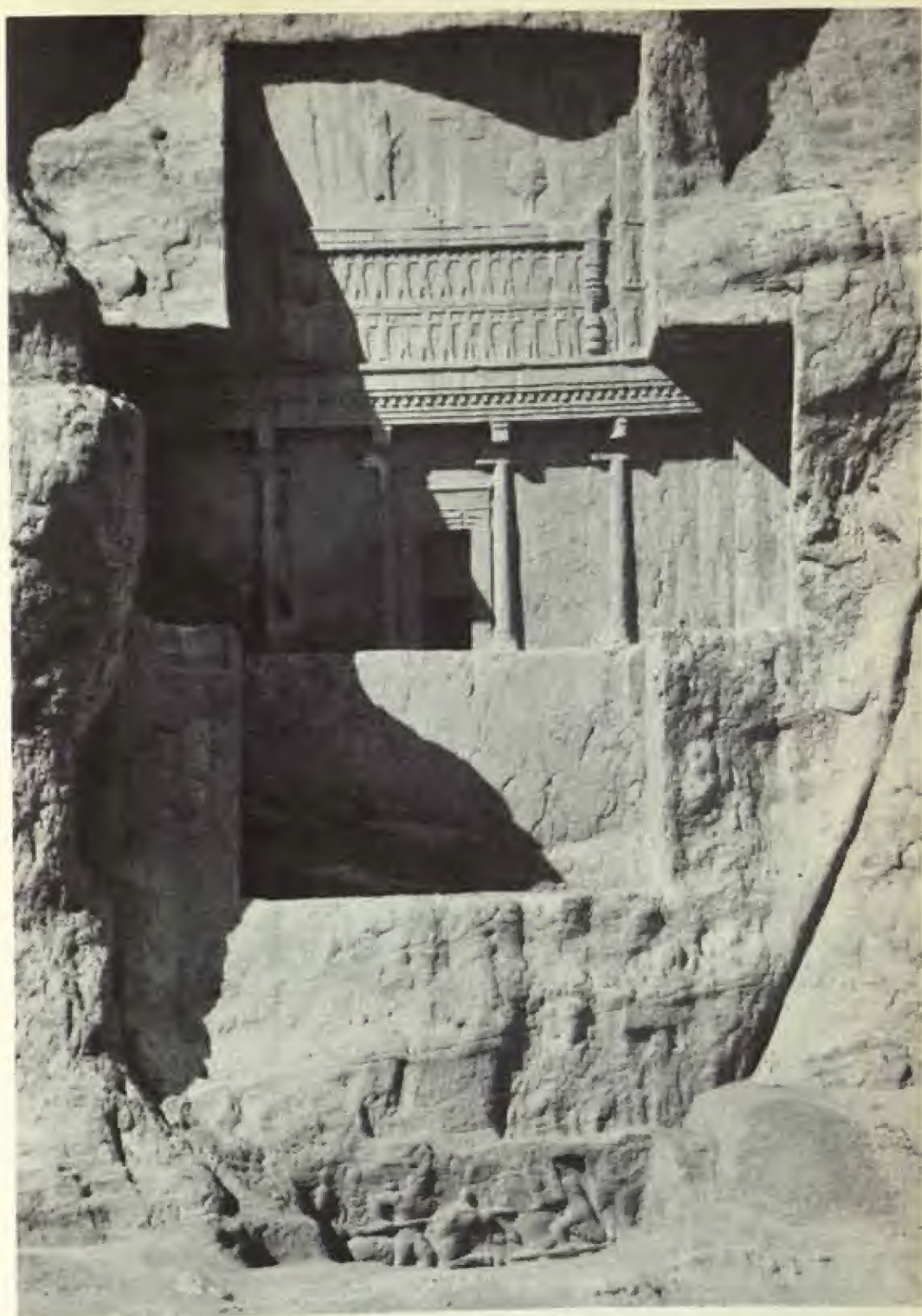
The Lion Gate. c. 1400-1200 B.C. Boghazkuy, Anatolia. P. HANS G. GÜTERBOCK, OR. INST.



Staircase to the Tripylon. c. 500 B.C. Persepolis. P. OR. INST.



Audience Hall of Darius, c. 500 B.C. Persepolis. P. OR. INST.



Achaemenian Royal Tomb. 5th century B.C. Naqsh-i-Rustam.

P: OR. INST., WITH PERMISSION OF E. F. SCHMIDT, FIELD DIRECTOR, PERSEPOLIS EXPEDITION



Palace of Shapur I. 242-272 A.D. Ctesiphon. p: or. inst.



(n) *Sumerian Priest*, from Khafaje. c. 2500 B.C.
Alabaster, 9". University Museum, Philadelphia



(s) *Female Head*, from Uruk (Warka). c. 3500-3000 B.C.
Gypsum, 8". Museum, Baghdad. P: COURTESY GAI, BAGHDAD



Ram and Tree (offering stand), from Ur. c. 2600 B.C.
Wood, gold, and lapis lazuli, c. 20". University Museum, Philadelphia



Bull's Head (from the soundbox of a harp), from Ur.
Wood, gold, and lapis lazuli. c. 2600 B.C. University Museum, Philadelphia



(A) Inlay on the Soundbox of a Harp,
from Ur (see p. 83)

(B) *Lilith, Goddess of Death.*

c. 2000-1800 B.C. Terracotta, 20".

Collection Colonel Norman Colville.

P: COURTESY ENRIQUETA FRANKFORT,
THE WARBURG INSTITUTE, LONDON UNIVERSITY





*Head of an Akkadian Ruler, from Niniveh (Kuyunjik).
c. 2300-2200 B.C. Bronze, 12". Museum, Baghdad.
P: COURTESY THAMES & HUDSON LTD., LONDON, FROM
S. N. KRAMER, *History Begins at Sumer**



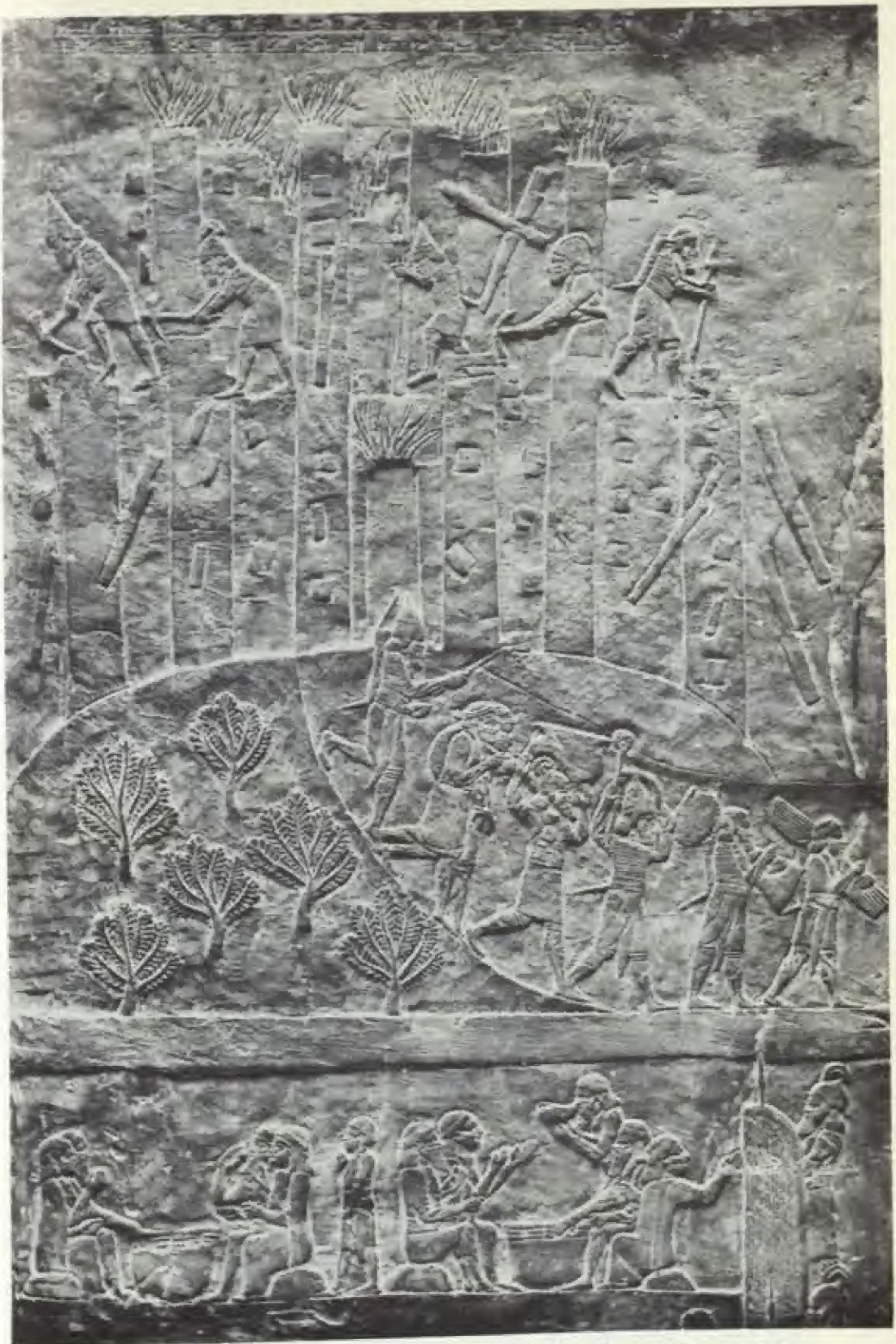
Victory Stele of Naram-Sin, c. 2300-2200 B.C. Stone, 78".
The Louvre, Paris. P: EDITIONS "TEL"



Seated Gudea with Architectural Plan, from Lagash (Telloh). c. 2100 B.C.
 Diorite, 29". The Louvre, Paris. P: COURTESY THAMES & HUDSON LTD.,
 LONDON, FROM S. N. KRAMER, *History Begins at Sumer*



Upper Part of a Stele with the Law Code of Hammurabi (showing the King before the Sun God). c. 1775 B.C. Diorite, height of stele c. 7', height of relief 28". The Louvre, Paris. P: EDITIONS "TEL"



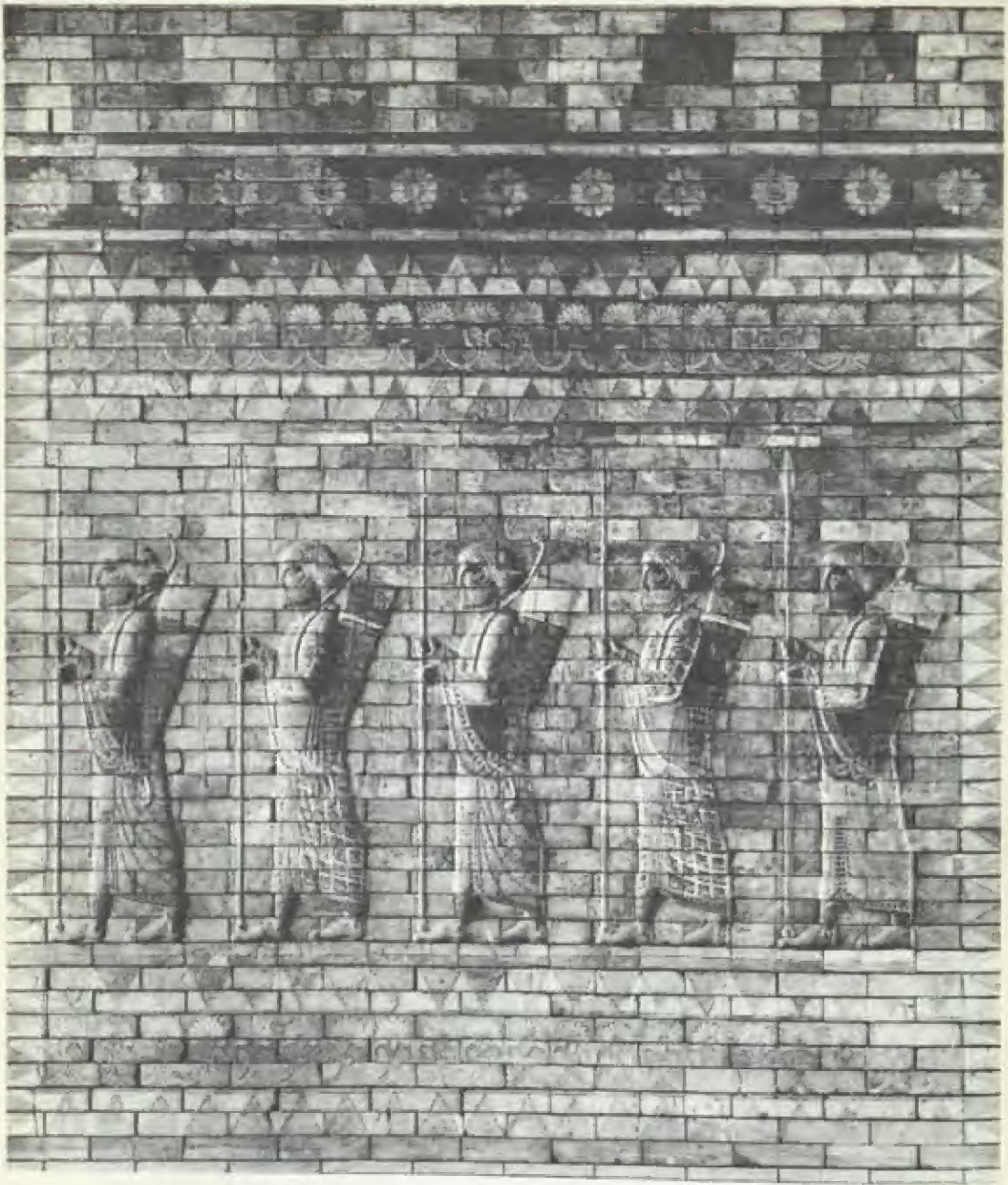
*The Sack of the City of Hamaan by Ashurbanipal, from Nineveh (Kuyunjik).
c. 650 B.C. 36 x 24½". British Museum, London. P: MANSELL*



*Ashurnasirpal II Killing Lions, from Nimrud, c. 850 B.C.
39 x 100", British Museum, London. P. MANSELL*



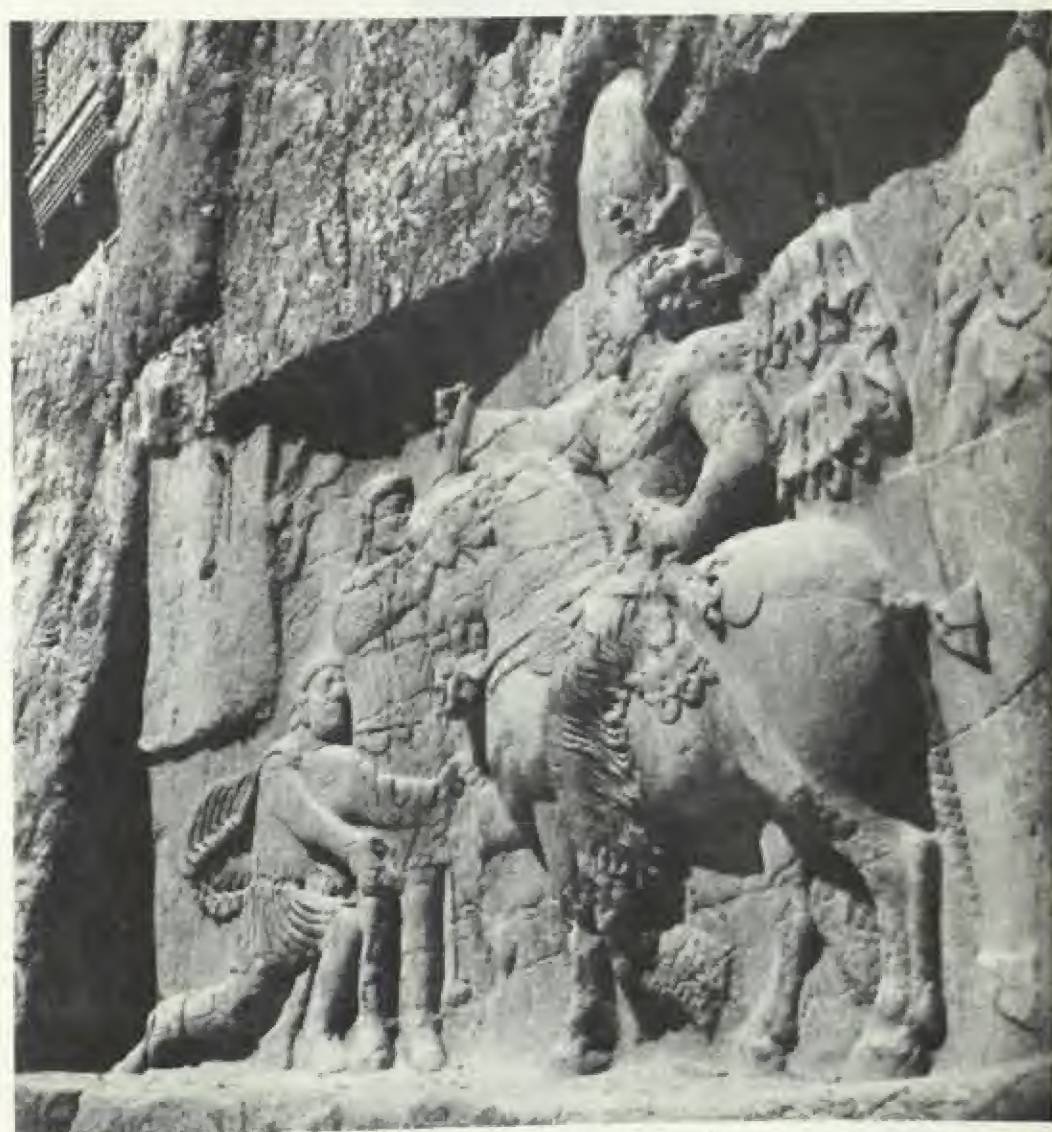
Dying Lioness, from Nineveh (Kuyunjik), c. 650 B.C.
British Museum, London. P: EDWIN SMITH



Frieze of Archers, from an Achaemenid Palace, Susa, 5th century B.C.
 Glazed tile. The Louvre, Paris. P: ARCH. PHOT.



(A) *Darius and Xerxes Giving Audience*, c. 500 B.C.
Treasury, Persepolis, P: OR. INST.



(B) *Shapur I Triumphant over the Roman Emperor Valerian*, 160-272 A.D. Naqsh-i-Rustam.
P: COURTESY THAMES & HUDSON LTD., LONDON, FROM COSTA AND LOCKHART, *Persia*, 1958



(A) *Pole Top Ornament*,
from Luristan.
9th-8th century B.C.
Bronze, 7½".
British Museum, London.
P: EDWIN SMITH

(B) *Stag (Scythian)*,
from Kostromskaya,
Southern Russia.
7th-6th century B.C.
Chased gold, c. 12".
Hermitage Museum,
Leningrad



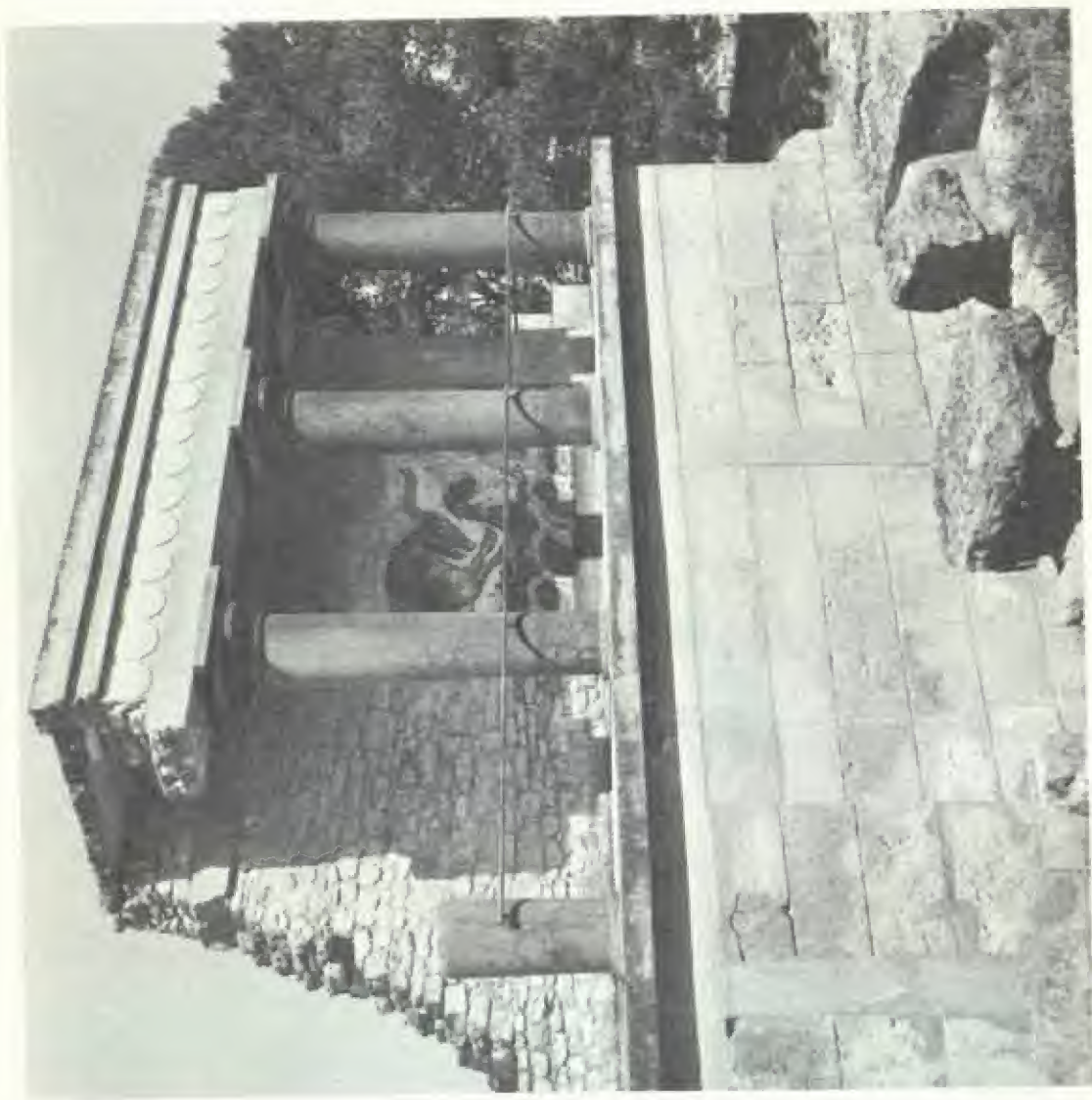
THE ANCIENT WORLD

4. Minoan and
Mycenaean Art

The Octopus Vase (false-necked amphora), from Gournia.
c. 1500 B.C. Height 7 $\frac{5}{8}$ ". Museum, Candia, Crete

RIGHT
The Palace of Minos.
c. 1500 B.C. Knossos, Crete.
P. FRANTZ

OPPOSITE PAGE
Stairwell, Palace of Minos.
Knossos. P. FRANTZ



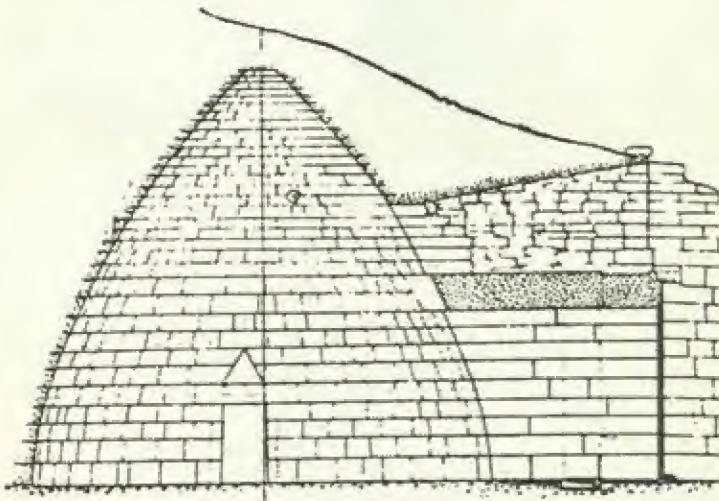




The Lion Gate. c. 1250 B.C. Mycenae, Greece. P. FRANTZ



Interior and Section, "Treasury of Atreus" (Beehive tomb).
c. 1250 B.C. Mycenae. P: 588





Snake Goddess (Priestess?).
 c. 1600 B.C.
 Terracotta, 11½".
 Museum, Candia, Crete.
 P. FRANTZ



Cups, from a tomb in Vaphio. c. 1500 B.C. Gold, height c. 3".
National Museum, Athens. P: GAI, ATHENS



(A) *The Harvester Vase* (detail), from Hagia Triada. c. 1600 B.C.
Steatite, width $5\frac{1}{2}$ " . Museum, Candia, Crete. P: FRANTZ



(B) *Painted Sarcophagus* (detail), from Hagia Triada. c. 1400 B.C. ?
Height of the figures c. $8\frac{1}{2}$ " . Museum, Candia, Crete. P: FRANTZ



The Torador Fresco (watercolor copy), from the Palace at Knossos. c. 1550 B.C.
Width 63". Original in Museum, Candia, Crete. P: MET. MUS. N.Y.



(A) *Cat Stalking a Pheasant*
(watercolor copy), fragment of a wall
painting from the Palace at
Hagia Triada. c. 1700-1580 B.C.
Height 21". Original in Museum,
Candia, Crete. P: MET. MUS. N.Y.



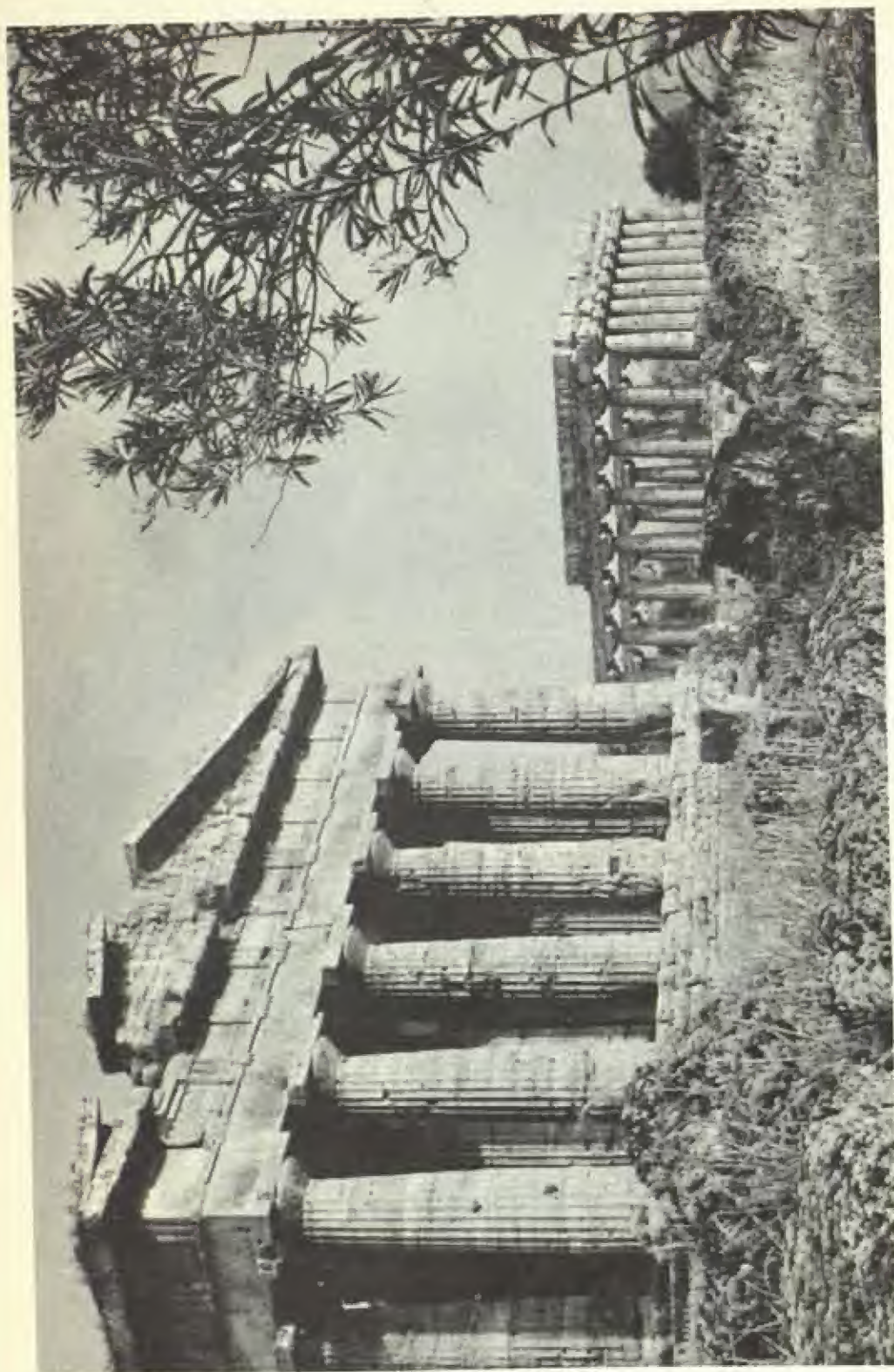
(B) *Boar Hunt* (watercolor copy), fragment of a wall painting
from the Palace at Tiryns. 1300-1200 B.C. Width 17".
Original in National Museum, Athens. P: MET. MUS. N.Y.

THE ANCIENT WORLD

5. Greek Art



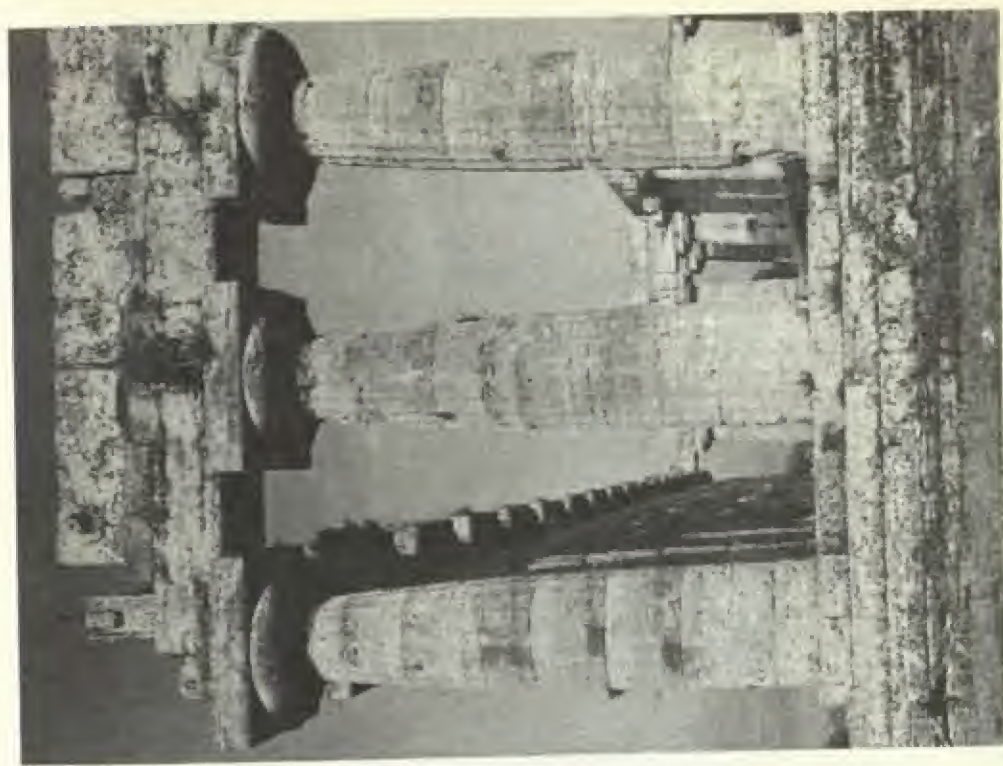
Lapith Killing a Centaur (red-figured Attic kylix). c. 490-480 B.C.
 Staatliche Antikensammlungen, Munich. P. HIRMER



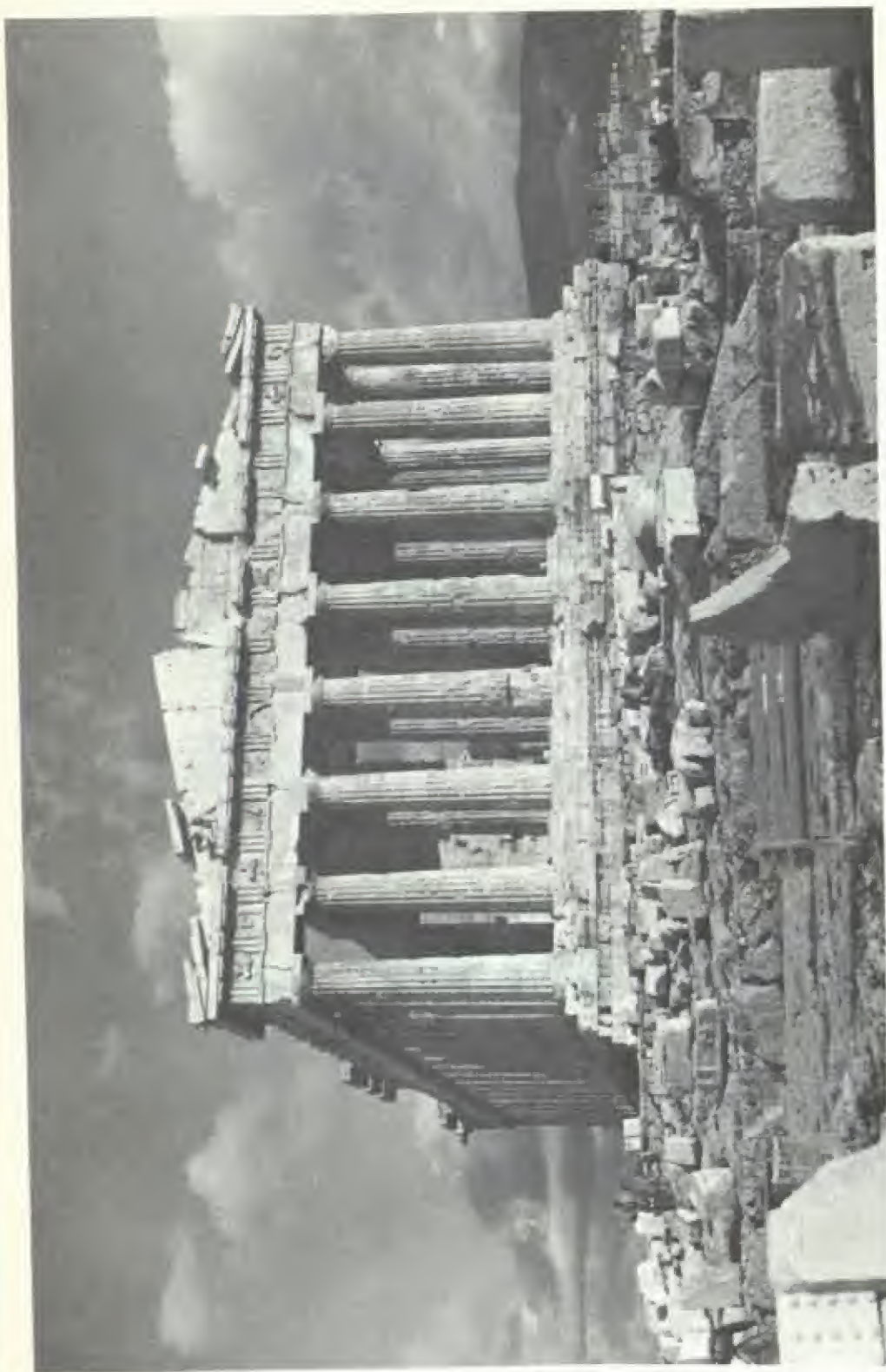
The "Temple of Poseidon" (c. 460 B.C.) and the "Basilica" (c. 550 B.C.).
Paestum, Italy. P. KIDDER SMITH



(A) Interior, "Temple of Poseidon." c. 460 B.C.
Paestum. P. KIDDER SMITH



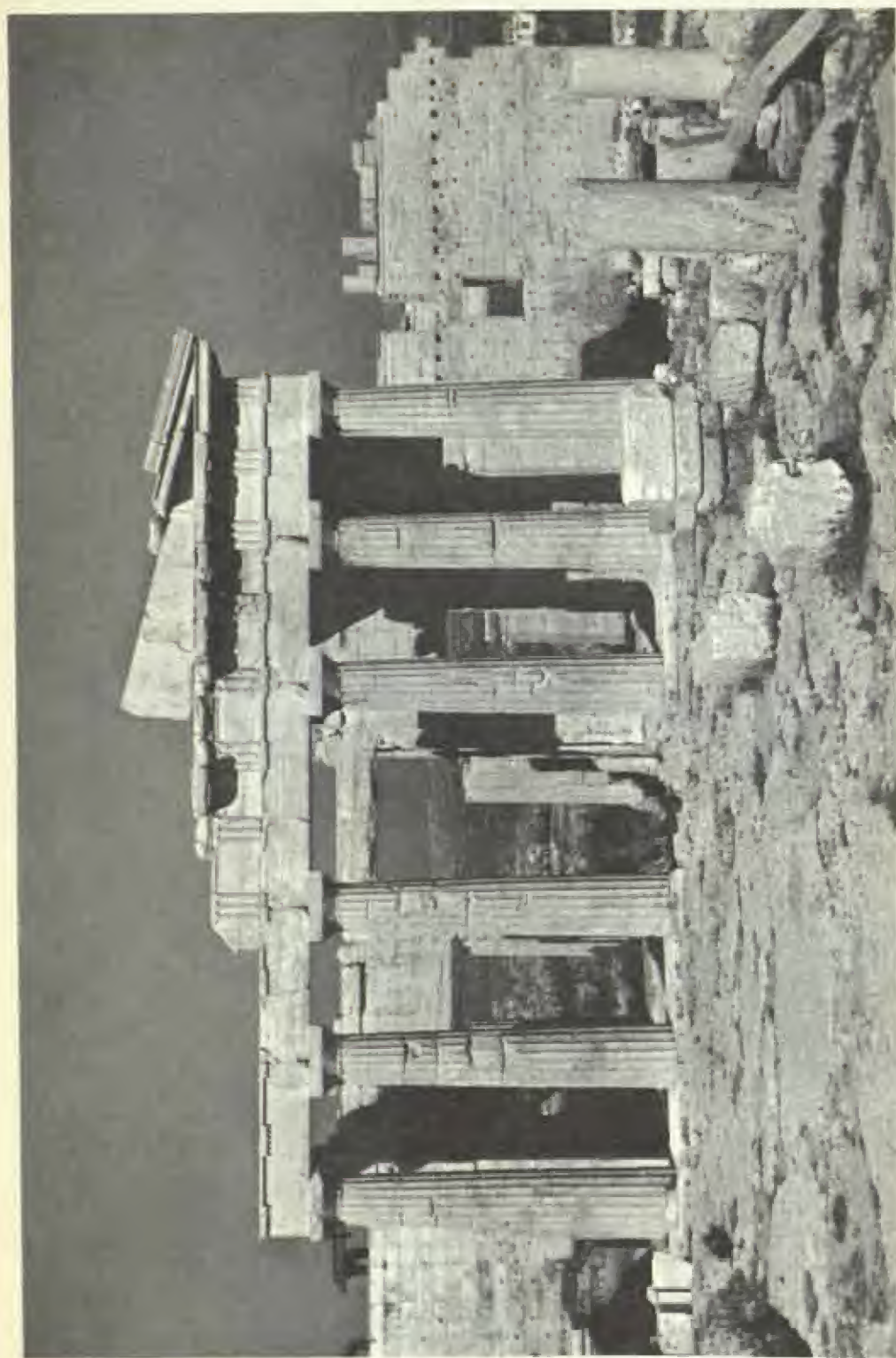
(B) Corner of the "Basilica." c. 550 B.C.
Paestum. P. KIDDER SMITH



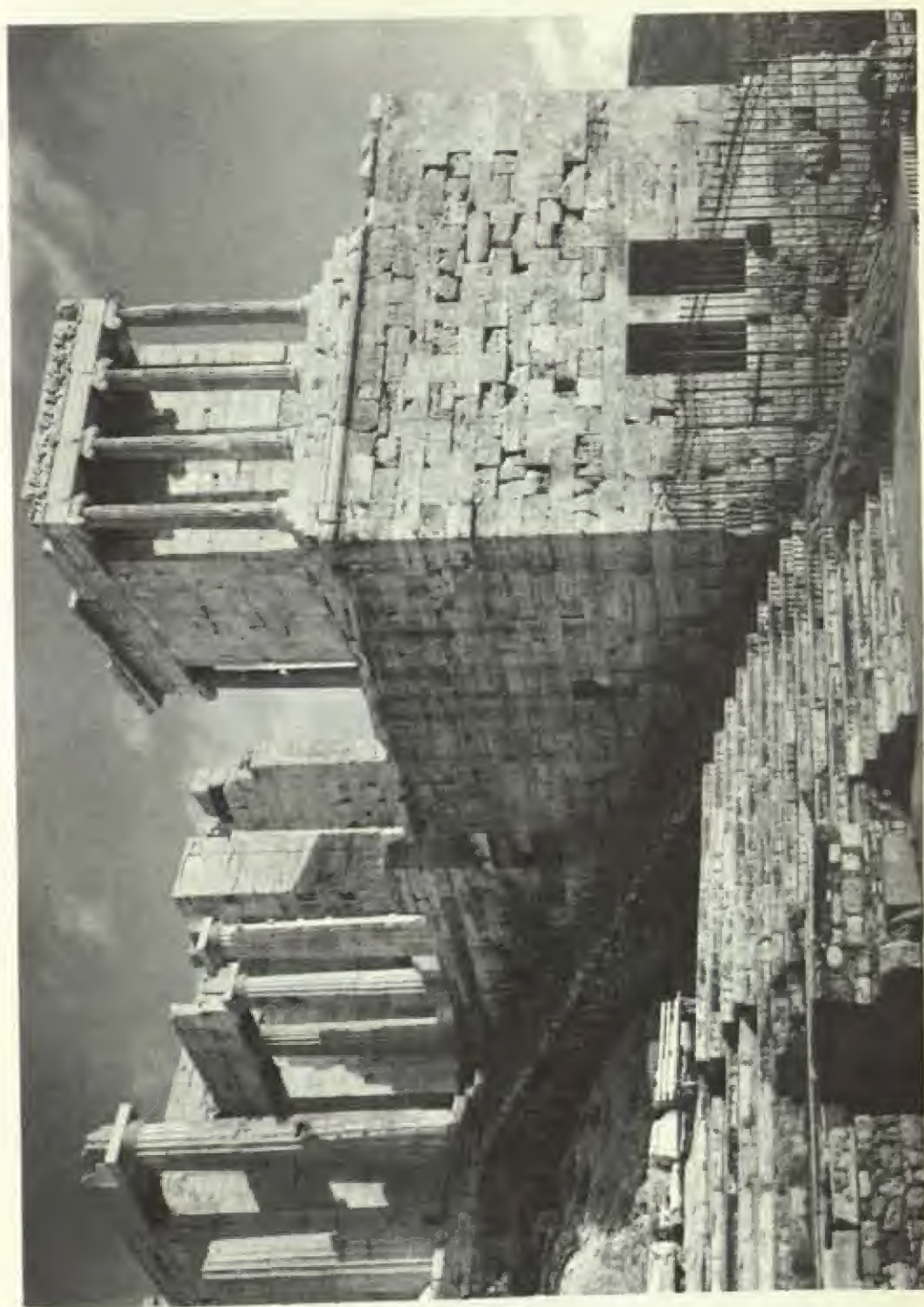
The Parthenon, by Ictinus (view from the west). 448-432 B.C. Acropolis, Athens. P. FRANTZ



Frieze on the face of the western cella wall of the Parthenon. c. 440 B.C. Acropolis, Athens. P. HIRMER



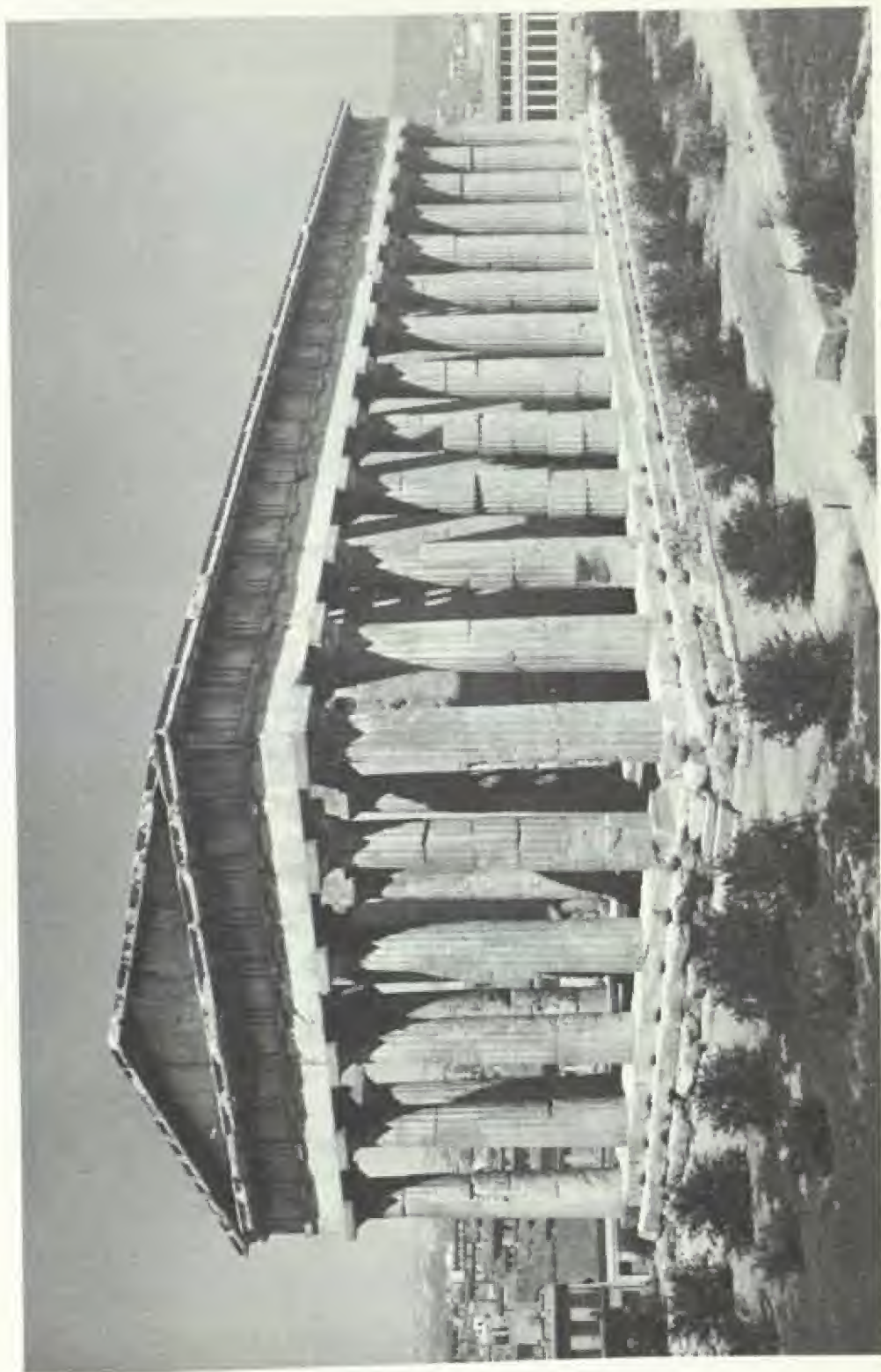
The Propylaea, by Mnesicles (view from the east). 437-432 B.C. Acropolis, Athens. P. FRANTZ



The Propylaea (view from the west) and the Temple of Athena Nike (427-424 B.C.). Acropolis, Athens. P. FRANTZ



The Acropolis in 1670 (pen drawing). Museo Civico, Bassano, Italy. P. FOND. CINI



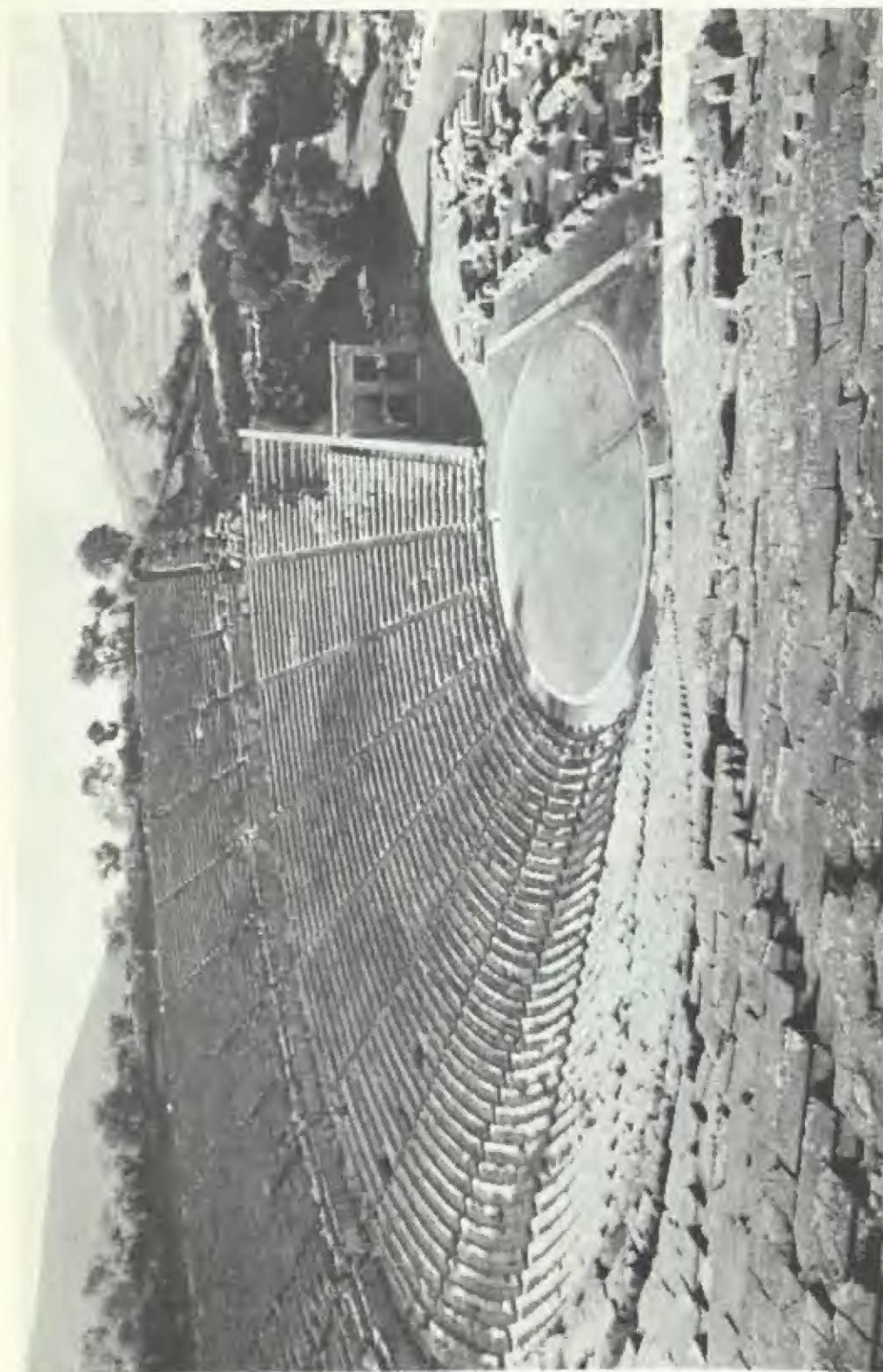
The "Theseum" (Temple of Hephaestus). Begun 449 B.C. Athens. P. FRANTZ



The Erechtheum. Begun 421 B.C. Acropolis, Athens. P: FRANTZ



The Monument of Lysicrates.
334 B.C. Athens. P: SBB



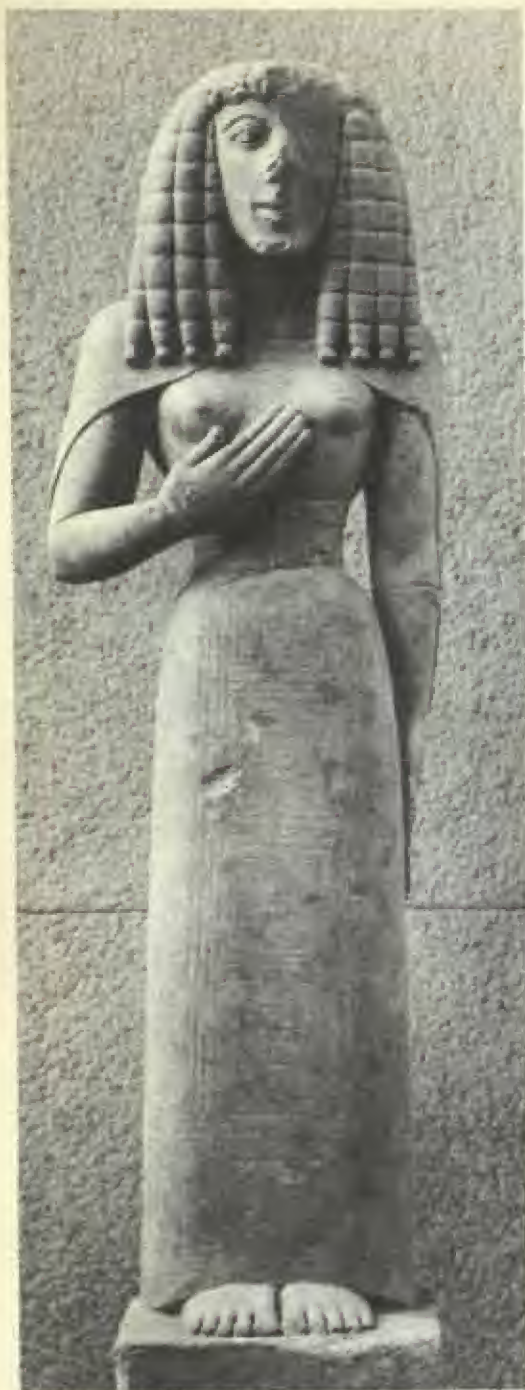
The Theater. c. 330 B.C. Epidauros. P. FRANTZ



(A) *Harp Player*, from Amorgos (Cyclades), Greece, c. 2500-2000 B.C. Marble, 8½". National Museum, Athens, P. 641, Athens.



(B) *Stallion* (votive figure), c. 750-700 B.C. Bronze, 6¼". Formerly State Museums, Berlin.



(A) *Female Figure*. c. 650 B.C.
Limestone, 24½". The Louvre, Paris
(formerly Museum, Auxerre).

P. HIRMER

(B) *Standing Youth*. c. 600 B.C.
Marble, 73½". Metropolitan Museum
of Art, New York (Fletcher Fund, 1932)





Calf-Bearer (upper portion). c. 570 B.C. Marble, 65".
Acropolis Museum, Athens. P: HIRMER



*Girl (Kore),
from Chios?*
c. 510 B.C.
Acropolis Museum,
Athens. P: HIRMER



*The Rampin Head (from an equestrian statue?). c. 560 B.C.
Marble, 11½". The Louvre, Paris. P: HIRMER*



(A) *Girl (Kore) in Dorian Peplos.*
c. 530 B.C. Marble, 48".
Acropolis Museum, Athens.
P: HIRMER

(B) *Memorial Statue of Kroisos.*
c. 520 B.C. Marble, 76".
National Museum, Athens.
P: HIRMER





Gorgon, from the west pediment of the Temple of Artemis, Corfu.

c. 580 B.C. Limestone, 9' 2". Museum, Corfu. P: GAI, ATHENS



Battle of the Gods and Giants, from the north frieze of the Treasury of the Syphnians, Delphi.
 c. 530 B.C. Marble, height c. 2.6". Museum, Delphi. P. HIRMER



A B O V E

(A) *Seated Gods*, detail
of the east frieze of
the Treasury of the
Syphnians, Delphi.

c. 530 B.C.

Marble, height c. 26".
Museum, Delphi.

P: HIRMER



L E F T

(B) Reconstruction of
the façade of the
Treasury of the Syphnians.
Museum, Delphi.

P: DR. F. STOEDTNER,
DÜSSELDORF



(a) *Dying Warrior*, from the west pediment of the Temple at Aegina. c. 510 B.C. Marble, 63". Glyptothek, Munich.
P: HIRMER



(b) *Fallen Warrior*, from the east pediment of the Temple at Aegina. c. 490 B.C. Marble, 72". Glyptothek, Munich.
P: HIRMER



Herakles, from the east pediment of the
Temple at Aegina. c. 490 B.C. Marble, 31".
Glyptothek, Munich. P: HIRMER

(B) *Charioteer*, from the Sanctuary of Apollo at Delphi. c. 470 B.C. Bronze, 71".
Museum, Delphi. P: HIRMER



(A) *Standing Youth*, by Kritios? c. 480 B.C. Marble, 34".
Acropolis Museum, Athens.

P: HIRMER





Detail of p. 128 B. P. HIRMER



Athena, Atlas, and Herakles,
metope from the Temple of Zeus at Olympia.
c. 470-460 B.C. Marble, 63 x 56".
Museum, Olympia. P: HIRMER



Apollo (portion), from the west pediment of the Temple of Zeus at Olympia.
c. 460 B.C. Marble, over lifesize. Museum, Olympia. P: HIRMER



Hippodamia, the Bride of Pirithoüs, Attacked by a Centaur,
from the west pediment of the Temple of Zeus at Olympia. c. 460 B.C.
Marble, slightly over lifesize. Museum, Olympia. P: HIRMER



Poseidon (Zeus?). c. 460-450 B.C. Bronze, 82".
National Museum, Athens. P: HIRMER



Discus Thrower (Discobolus). Roman marble copy after a bronze original of c. 450 B.C. by Myron. Lifesize. Museo delle Terme, Rome



(A) *Spear Bearer (Doryphoros)*.
Roman marble copy after an original
of c. 450-440 B.C. by Polyclitus. 78".
National Museum, Naples.

P. ALINARI



(B) *The Scraper (Apoxyomenos)*.
Roman marble copy after an original
of c. 330 B.C. by Lysippus.
81". Vatican Museum, Rome



Dionysus, from the east pediment of the Parthenon. c. 438-432 B.C.
Marble, over lifesize. British Museum, London. P. HIRMER



*Three Goddesses, from the east pediment of the Parthenon. c. 438-432 B.C.
Marble, over lifesize. British Museum, London. P. HIRMER*



*Poseidon, Apollo, and Artemis, from the east frieze of the Parthenon. c. 440 B.C.
Marble, 43". Acropolis Museum, Athens. P: HIRMER*



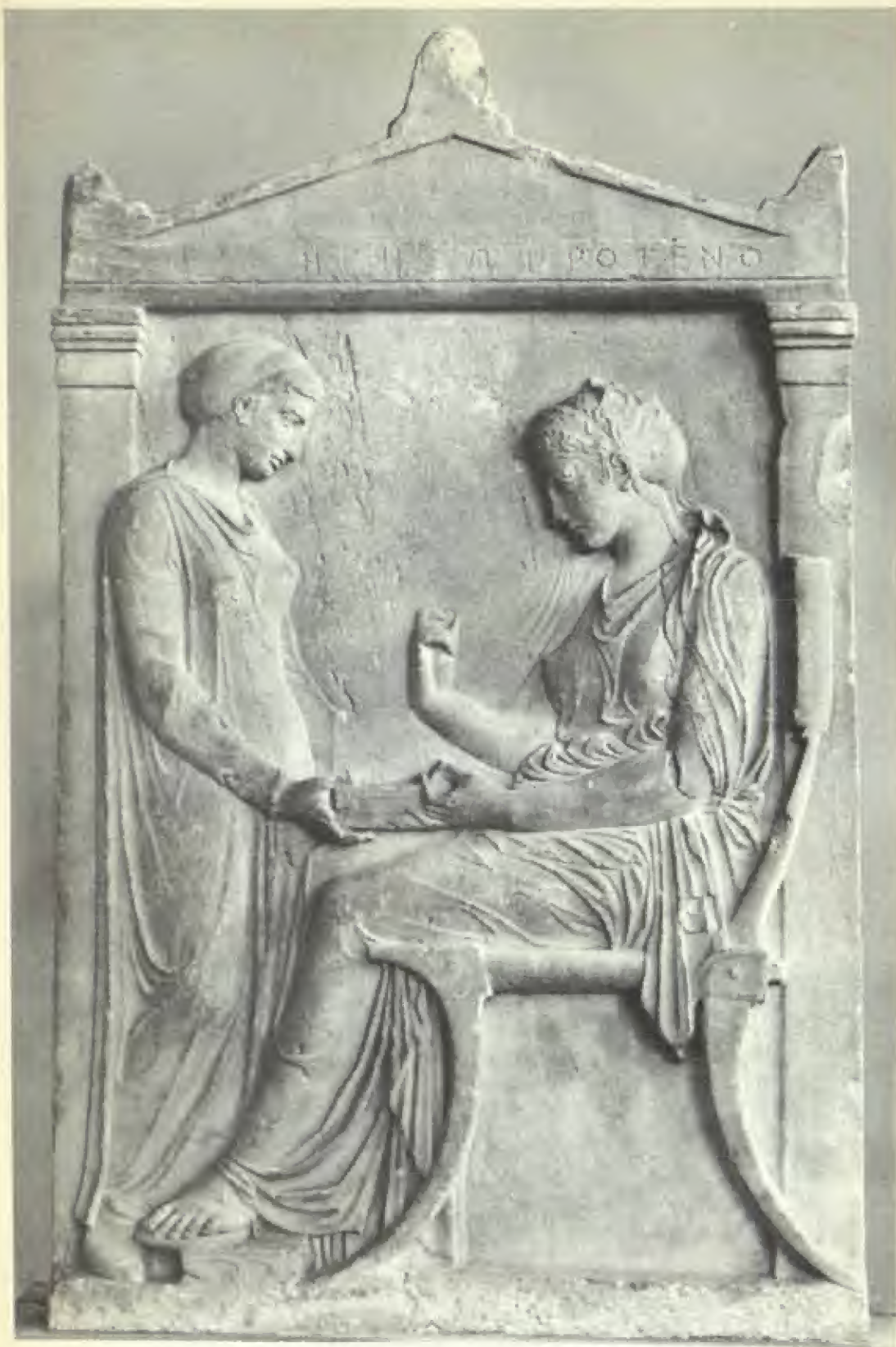
Horsemen, from the west frieze of the Parthenon. c. 440 B.C.
Marble, 43". British Museum, London. P. HIRMER



Athena Lemnia, Roman marble copy after an original of c. 450 B.C. by Phidias.
Museo Civico, Bologna. P: KENNEDY



Dying Niobid. c. 450-440 B.C. Marble, 59". Museo delle Terme, Rome. P: HIRMER



Tomb Stele of Hegeso. c. 410-410 B.C. Marble, 59".
National Museum, Athens. P: HIRMER



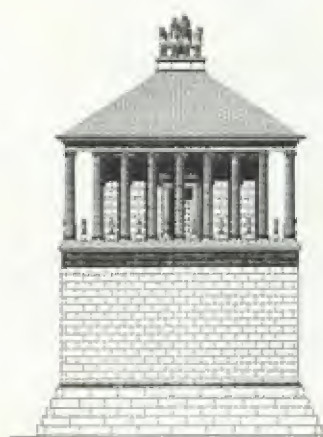
Nike Taking Off Her Sandals, from the balustrade of the Temple of Athena Nike.
427-424 B.C. Marble, 41 x 20". Acropolis Museum, Athens. P: HIRMER



SCOPAS? *Battle of Greeks and Amazons*, from the east frieze of the Mausoleum at Halicarnassus. 359-351 B.C. Marble, 35". British Museum, London. P. HIRMER

(A) *Mausolus*, from the
Mausoleum at Halicarnassus.
359-351 B.C. Marble, 9' 10".
British Museum, London.

P. HIRMER



(B) Reconstruction of
the Mausoleum at
Halicarnassus.
(After F. Krischen)



Demeter, from Cnidus, c. 340-330 B.C. Marble, 60".
British Museum, London. P: HIRMER



Aphrodite. Roman copy reflecting a Greek original of c. 300 B.C.
Marble, slightly less than lifesize. Metropolitan Museum of Art, New York
(Fletcher Fund, 1952)





Detail of p. 148. P: HIRMER

OPPOSITE PAGE

PRAXITELES, *Hermes*, c. 330-320 B.C. (or copy, late 1st century B.C.?).
Marble, 85". Museum, Olympia. P: HIRMER



The Apollo Belvedere. Roman marble copy of a Greek original of the 4th (or 1st?) century B.C. Marble, 88". Vatican Museum, Rome



Gaul Killing Himself and His Wife. Roman copy after a bronze original of 230-220 B.C. from Pergamum. Marble, 83". Musco delle Terme, Rome. P: ANDERSON



*The Barberini Faun (detail). Roman copy of a Greek original of c. 220 B.C.
Marble, over lifesize. Glyptothek, Munich. P: HIRMER*



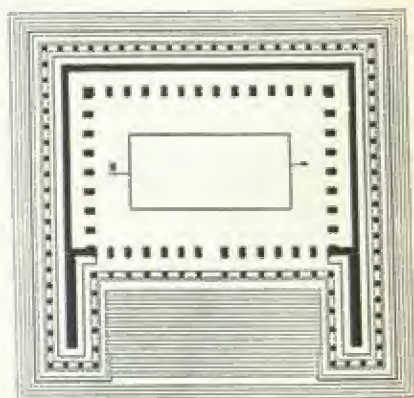
Nike of Samothrace. c. 200 B.C. The Louvre, Paris. P. HIRMER



(A) *Athena and Alcioneus*, detail of the Great Frieze of the Altar of Zeus at Pergamum.
c. 180 B.C. Marble, 90". Formerly Pergamum Museum, Berlin



(B) Reconstruction of the west front
of the Altar of Zeus at Pergamum.
Formerly Pergamum Museum, Berlin



(C) Plan of the Altar of Zeus at
Pergamum. (After J. Schrammen)



AGESANDER, ATHENODORUS, and POLYDORUS OF RHODES. *The Laocoön Group*. 1st century B.C.
Marble, 95". Vatican Museum, Rome. P: HIRMER



(A) *Portrait Head*, from Delos, c. 80 B.C. Bronze, 13".
National Museum, Athens. P. HIRMER



(A) *Thorvald Peller (Spinario)*. Roman bronze (the body reflects a 4th-century Greek original), 28 $\frac{3}{4}$ ".
Capitoline Museums, Rome. P. ANDERSON



Boxer. c. 50 B.C. Bronze, 50". Museo delle Terme, Rome. P: HIRMER



LEFT

(A) *Winged God* (silver coin),
from Peparethus, c. 500 B.C.
Diameter $1\frac{1}{2}$ ". P: HIRMER

BELOW

(B) *Chariot* (ten-drachma silver
coin), from Syracuse, 479 B.C.
Diameter $1\frac{1}{2}$ ". P: HIRMER



RIGHT

(A) *Silenus* (silver coin), from Naxos.
461 B.C. Diameter $1\frac{1}{4}$ ".

P: HIRMER



BELOW

(B) *Two Eagles on a Hare* (silver coin), from Akragas, c. 408 B.C.
Diameter $1\frac{1}{2}$ ". P: HIRMER



(A) *Apollo* (silver coin),
from Catana. c. 415 B.C.
Diameter $1\frac{1}{8}$ ".

P: HIRMER



(B) *Alexander the Great with Amon Horns*
(four-drachma silver coin),
issued by Lysimachus.

c. 300 B.C. Diameter $1\frac{1}{8}$ ". P: HIRMER





Mourning Scene and Funeral Procession (Dipylon vase). 8th century B.C. 42½".
 Metropolitan Museum of Art, New York (Rogers Fund, 1914)



The Blinding of Polyphemus and Gorgons (Proto-Attic amphora). c. 675-650 B.C. 36".
 Museum, Eleusis, Greece. P: COURTESY GEORGE E. MYLONAS, ST. LOUIS



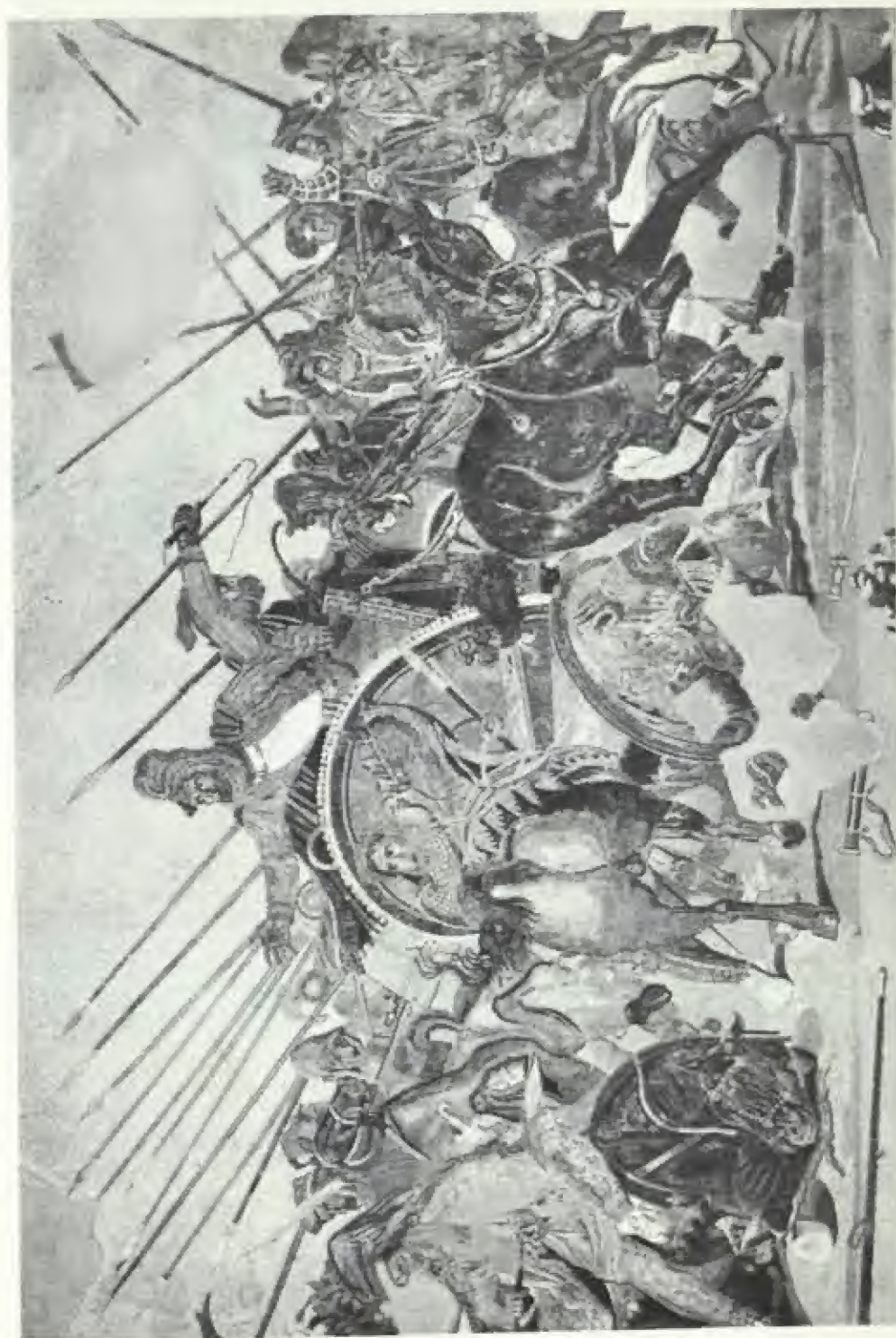
(A) Proto-Corinthian Perfume Vase. Early 6th century B.C.
The Louvre, Paris



(B) EXEKIAS. *Dionysus in a Boat* (black-figured Attic kylix).
c. 540 B.C. Staatliche Antikensammlungen, Munich



Scenes from two painted white-ground lekythoi. Second half of 5th century B.C. National Museum, Athens. P. PRANTZ



The Defeated Persians under Darius, detail of *The Battle of Issus*. Roman mosaic copy, from Pompeii, of a Greek painting of the late 4th century B.C. Width of the portion reproduced c. 10½'. National Museum, Naples. P: ALINARI



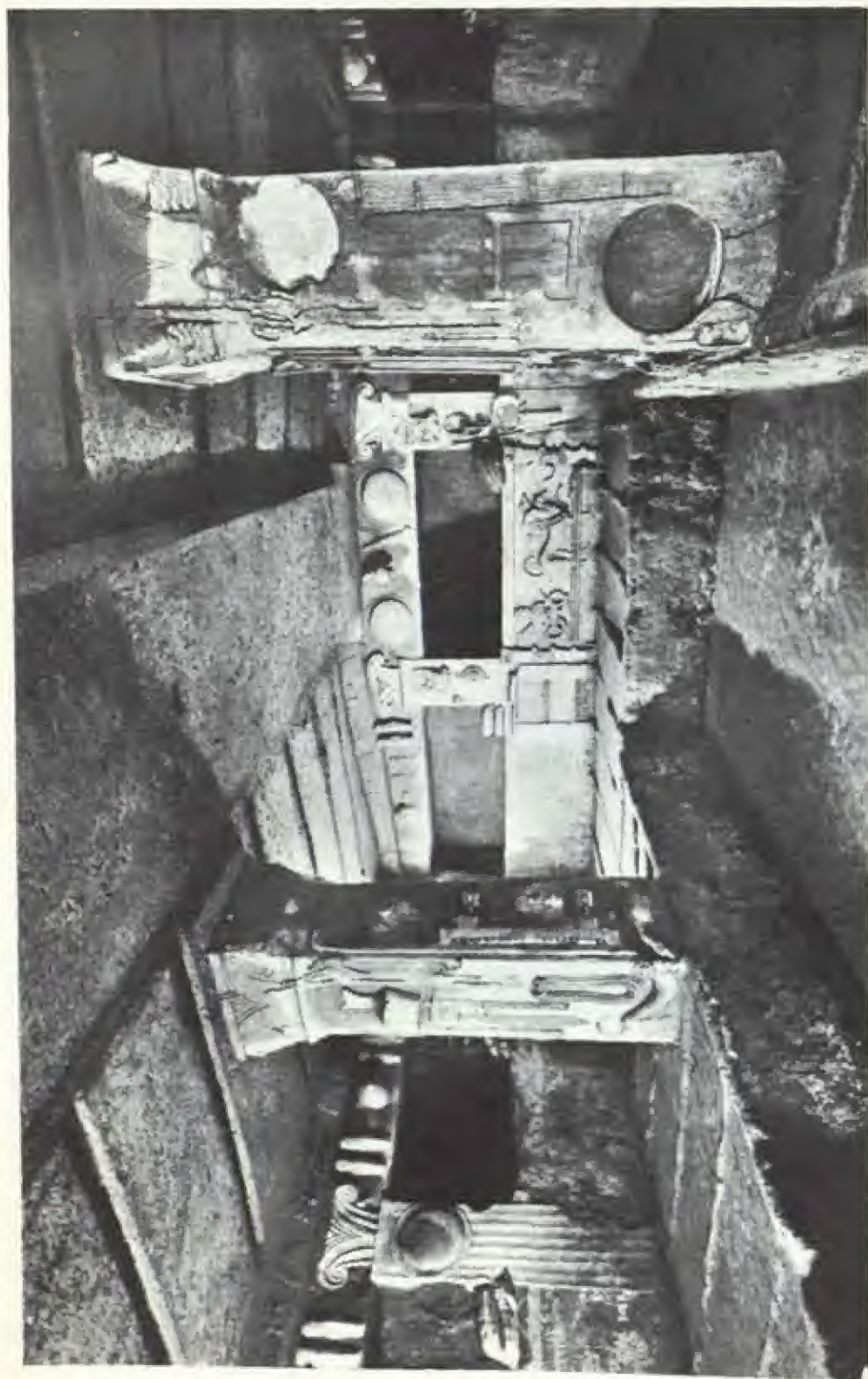
The Knuckle-Bone Players. Roman copy, from Herculaneum, reflecting a Greek original (by Alexandros of Athens?) of the late 5th century B.C.
Marble panel, 16½ x 15". National Museum, Athens. P: ALINARI

THE ANCIENT WORLD

6. *Etruscan Art*



Porta Augusta (Etruscan city gate), 2nd century B.C.
Perugia. P: ANDERSON



Burial Chamber, "Tomb of the Reliefs." Late 5th century B.C. Cerveteri. P. Alterocca, Terni



Reclining Couple, sarcophagus from Cerveteri. Late 6th century B.C.
Clay, 79". Villa Giulia Museum, Rome. P: GFN



Apollo, from Veii.
c. 500 B.C. Clay, 69".
Villa Giulia Museum,
Rome. P: GAI, ROME



Statue of an Official (L'arringatore). c. 150 B.C. Bronze, 71".
Archeological Museum, Florence. P: ANDERSON



She-Wolf. Early 5th century B.C. (the infants Romulus and Remus are Renaissance additions).
Bronze, c. 52". Capitoline Museums, Rome. P: GRN



Wall Painting (detail).

c. 520 B.C. "Tomb of Hunting and Fishing," Tarquinia. P. ANDERSON



Details of Wall Paintings in the "Tomb of the Leopards"
(c. 480 B.C.) and in the "Tomb of the Lionesses" (c. 480-470 B.C.).
Tarquinia. P. BROGI

THE ANCIENT WORLD

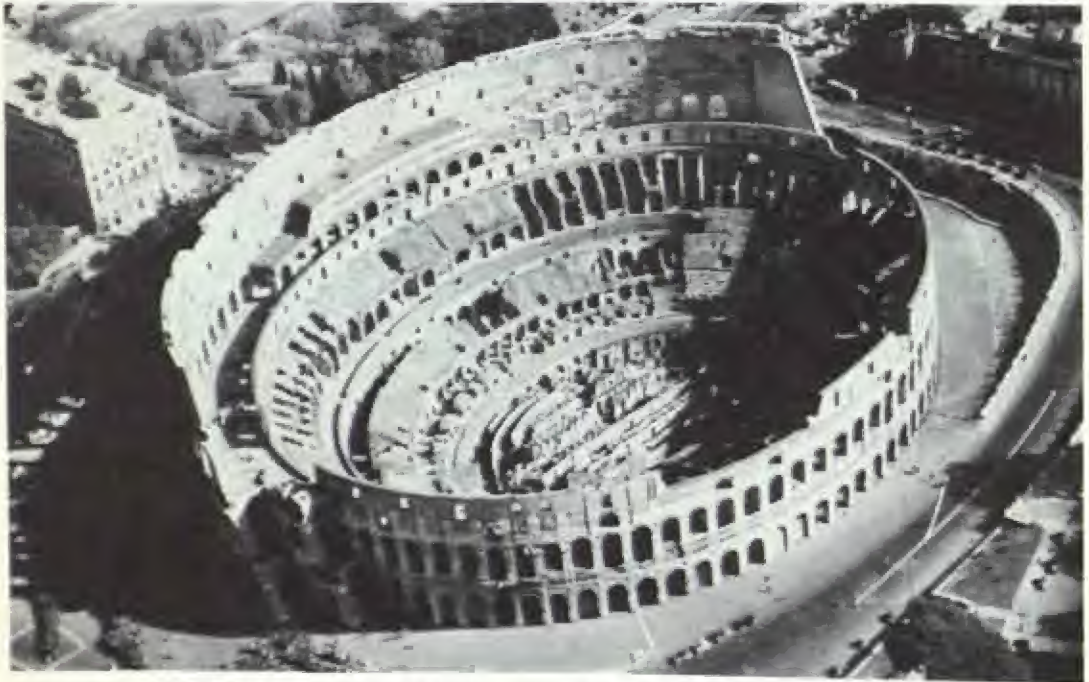
7. Roman Art



Gemma Augustea (Augustus and Roma witnessing the Triumph of Tiberius, 12 A.D.). Late 1st century A.D. Oynx, $7\frac{1}{2} \times 9$ ". Kunsthistorisches Museum, Vienna



(A) The Pantheon. c. 115/125 A.D. Rome. P: FOT. UNIONE



(B) The Colosseum (aerial view). 71-80 A.D. Rome. P: FOTOCIELO, ROME



Detail of p. 176 B. P. KIDDER SMITH



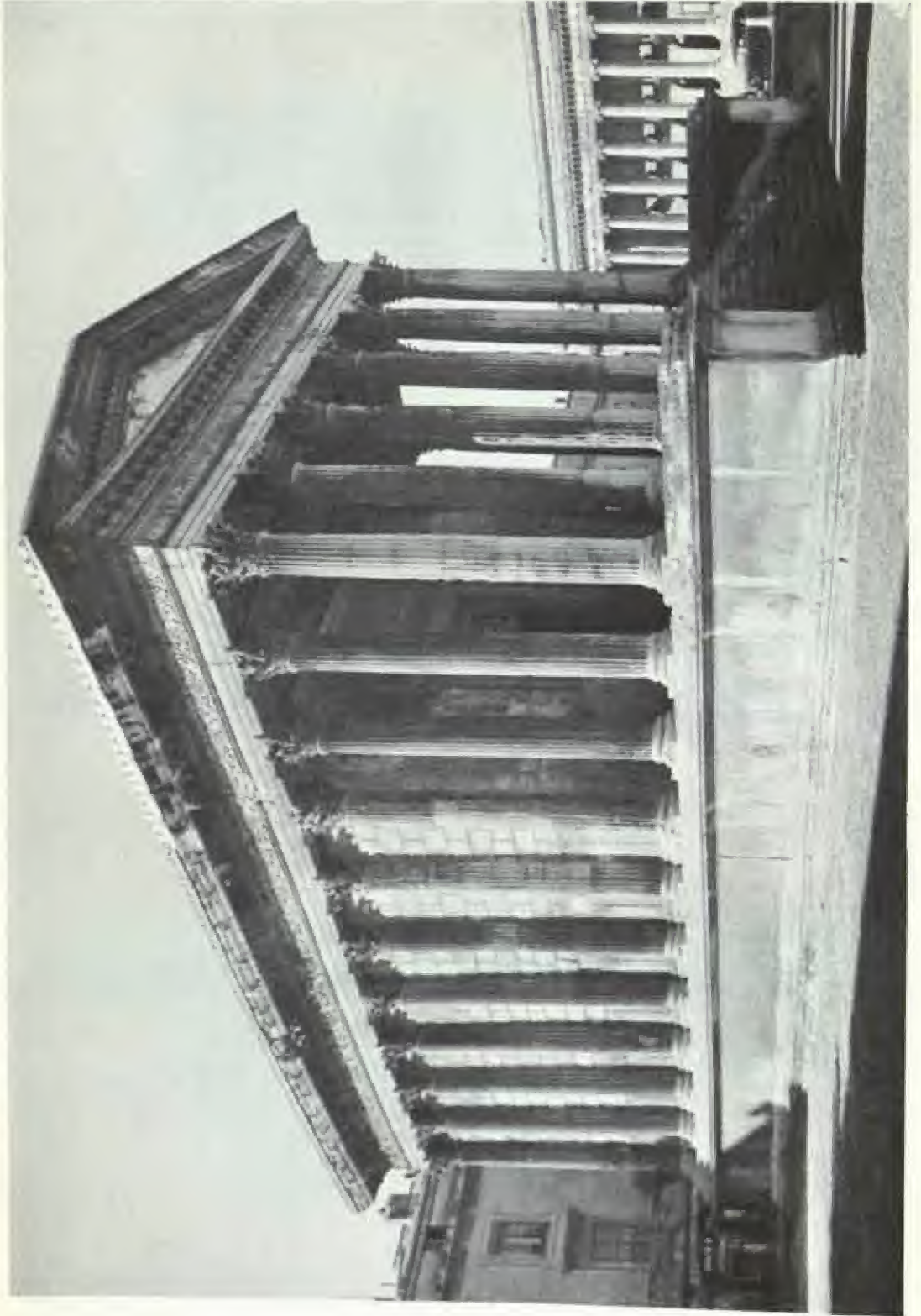
The Interior of the Pantheon, painting by Giovanni Paolo Panini, c. 1750.
 50½ x 39". National Gallery of Art, Washington, D. C. (Kress Collection)



(A) Temple of the Sibyl. Early 1st century B.C. Tivoli. P: ALINARI

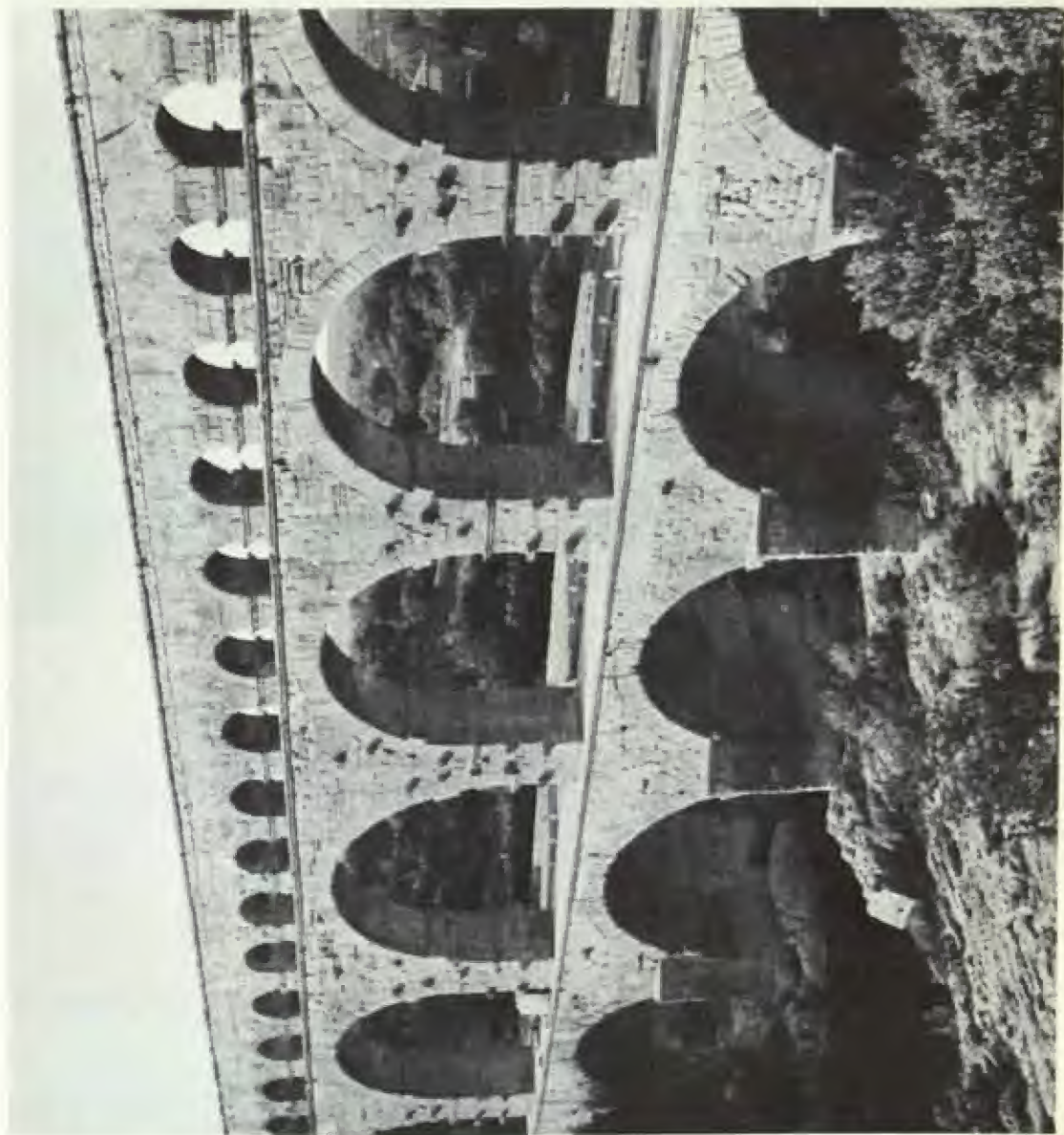


(B) Marble Cornice, from the Temple of Concord. 1st century A.D.
Tabularium, Forum Romanum, Rome. P: ANDERSON



OPPOSITE PAGE
 "Maison Carrée."
 Completed 16 B.C. Nîmes.
 P: SCHMIDT-GLASSNER,
 DTSCH. KUNSTVERL.

RIGHT
 Pont du Gard (aqueduct).
 Early 1st century A.D.
 Nîmes. P: ROUBIER





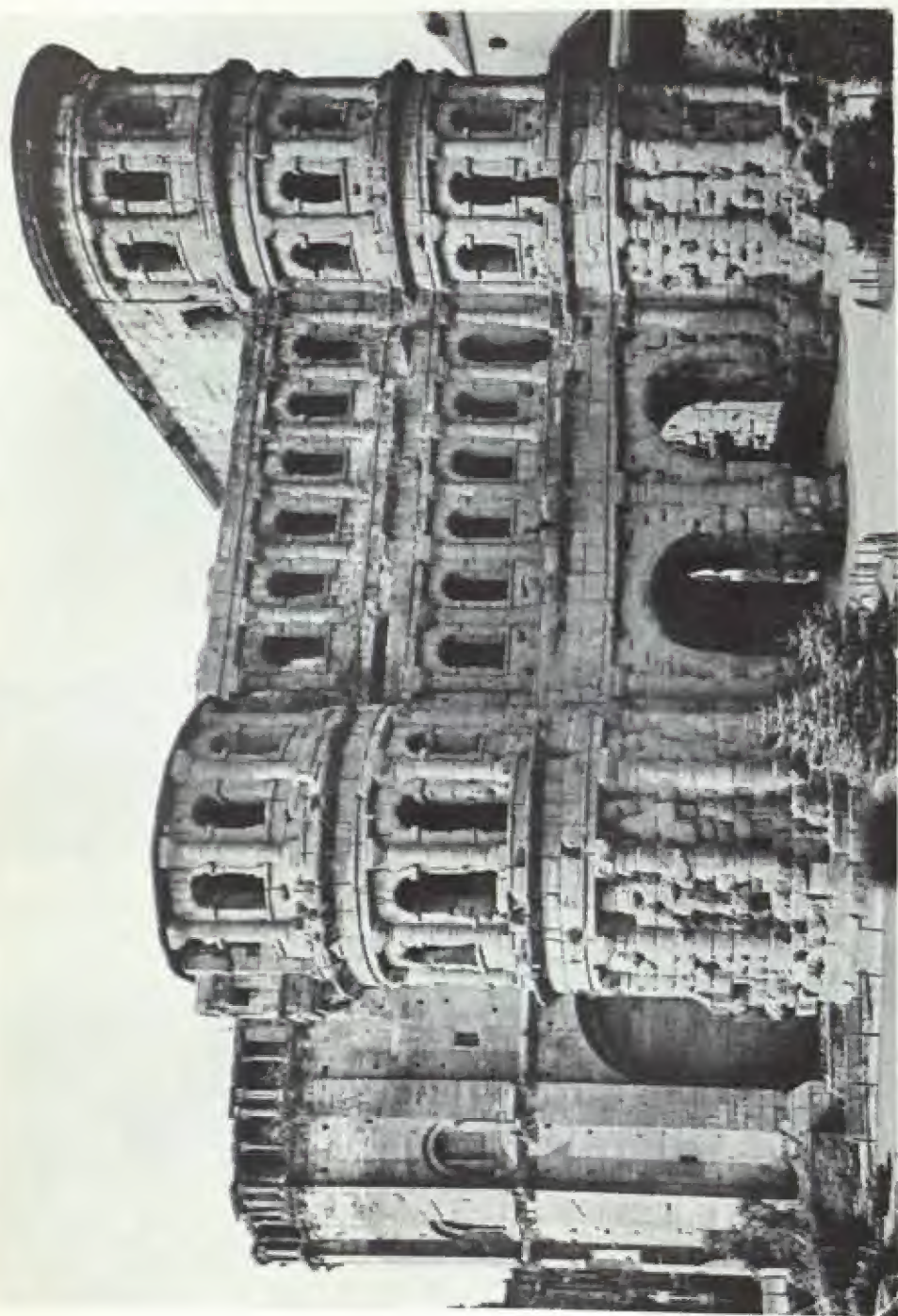
(A) Peristyle, House of the Vettii, c. 50 A.D.
Pompeii. P: ALINARI



(B) Atrium, House of the *triclinio a mosaico*, 1st century B.C.
Herculaneum. P: ALINARI



Apartment Houses. 2nd century A.D. Ostia. P: FOT. UNIONE



Porta Nigra (city gate). Early 4th century A.D. Trier, Germany. P. 508



Reconstruction of city gate from Miletus. c. 160 A.D. Formerly Pergamum Museum, Berlin



Cella Wall, Temple of Bacchus, 2nd century A.D.
Baalbek. P. KIDDER SMITH



Temple of Venus,
3rd century A.D. Baalbek.
P: 5BB (ABOVE)
AND D. SARRAFIAN, BEIRUT

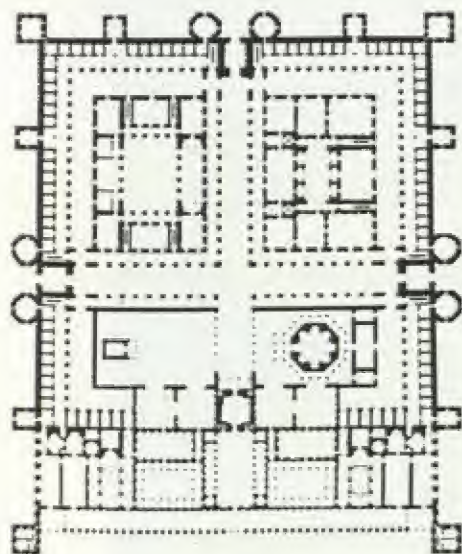




Mausoleum, Palace of Diocletian. c. 300 A.D. Split, Yugoslavia.
 [Engraving by Robert Adam, *Ruins of the Palace of the Emperor Diocletian*, 1764.
 Metropolitan Museum of Art, New York (Beattie Collection, 1941)]



(A) Peristyle, Palace of Diocletian. P: COURTESY YUGOSLAV STATE TOURIST OFFICE, NEW YORK



ABOVE

(B) Plan of the Palace of Diocletian
(by Robert Adam)

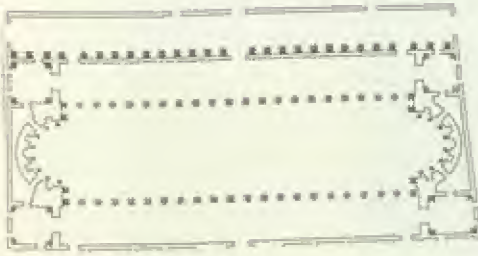
RIGHT

(C) East Gate, Palace of Diocletian.
P: MARBURG

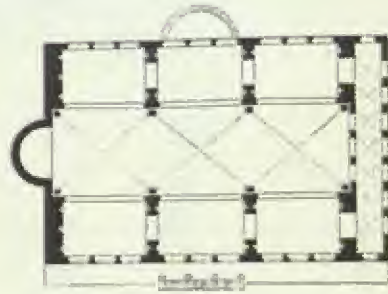




Basilica. Early 3rd century A.D. Leptis Magna, North Africa. P. GAI, ROME

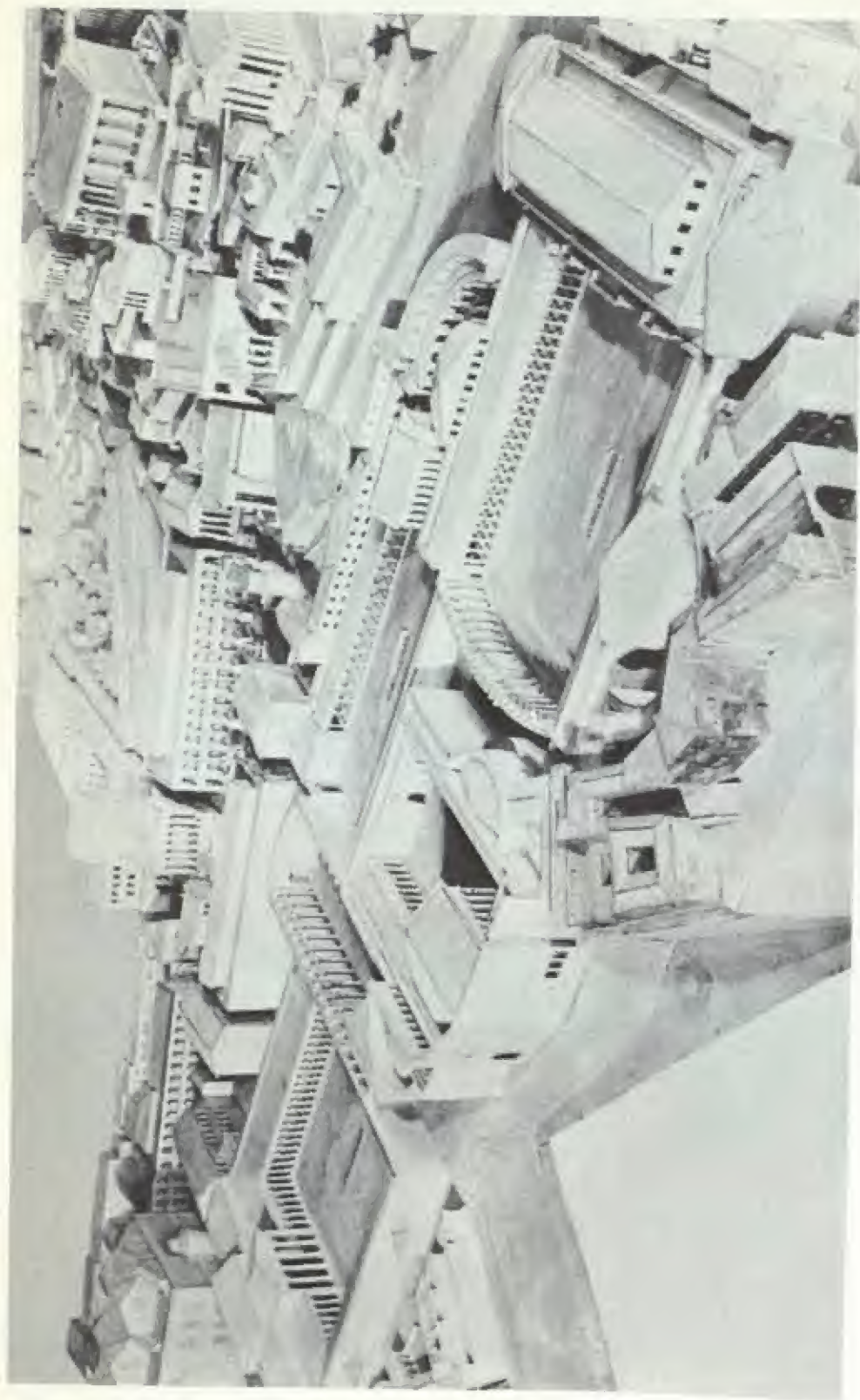


(A) Plan of the Basilica, Leptis Magna



ABOVE AND RIGHT (B, C) Plan and view of the Basilica of Constantine, c. 310-320 A.D. Rome. P: KIDDER SMITH





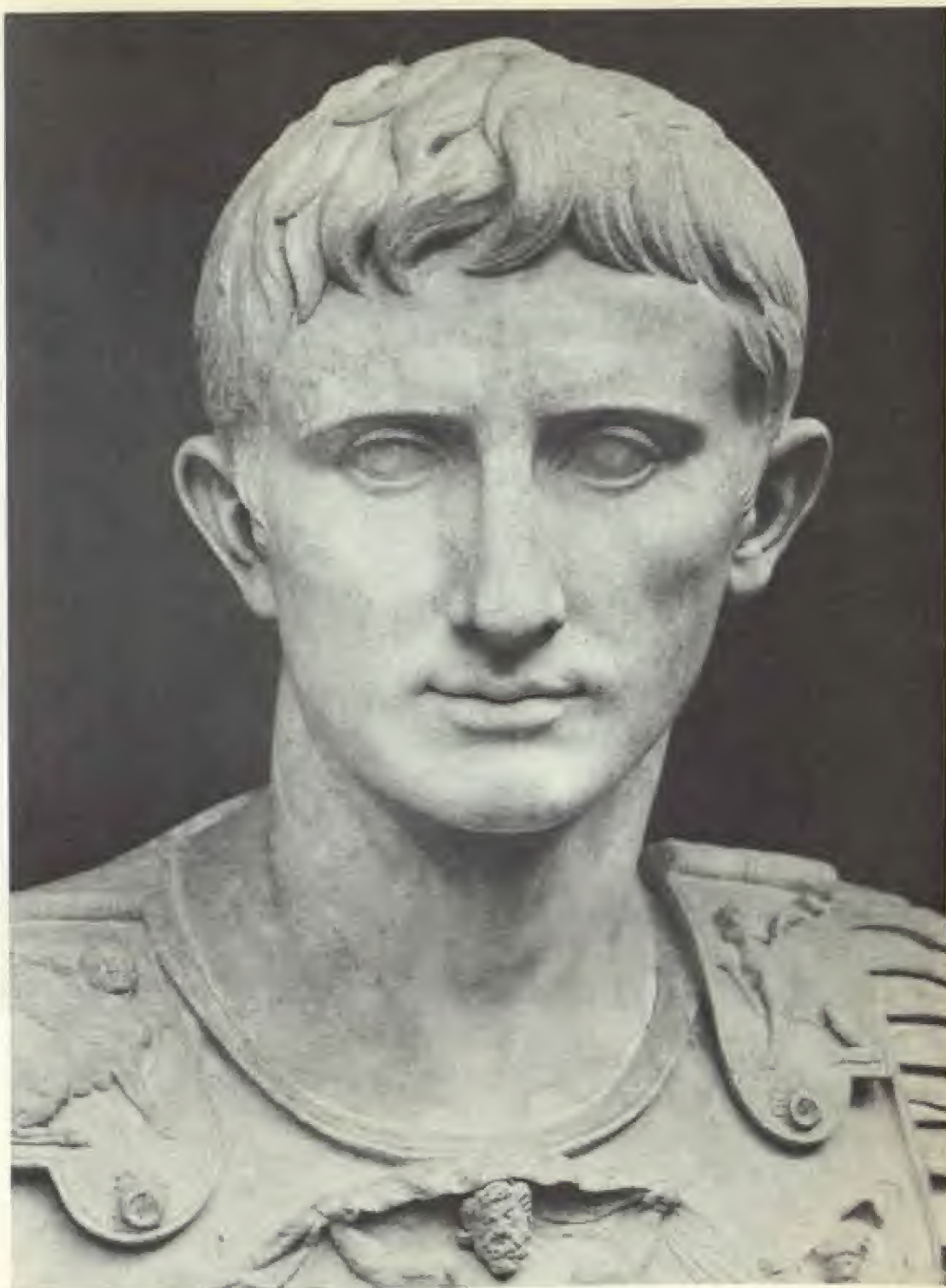
Reconstruction Model of the Imperial Forums of Rome. P. FOT. UNIONE



*A Roman Patrician with
Busts of His Ancestors.*
1st century A.D.
Marble, lifesize.
Barberini Palace, Rome.
P: ALINARI



Augustus of Prima Porta. c. 20 B.C. Marble, 80". Vatican Museum, Rome



Detail of p. 194



Ornament from the base of the Ara Pacis. 13-9 B.C. Marble, 72".

ROME. P. ANDERSON



Imperial Procession, from the frieze of the Ara Pacis.
Marble, 63". Rome. P: ANDERSON



*Triumph of Titus, reliefs from the Arch of Titus. 81 A.D.
Marble, 94". Rome. P: ALINARI*



Lower portion of Trajan's Column. 106-113 A.D. Marble,
height of relief band c. 50". Rome. P: KIDDER SMITH



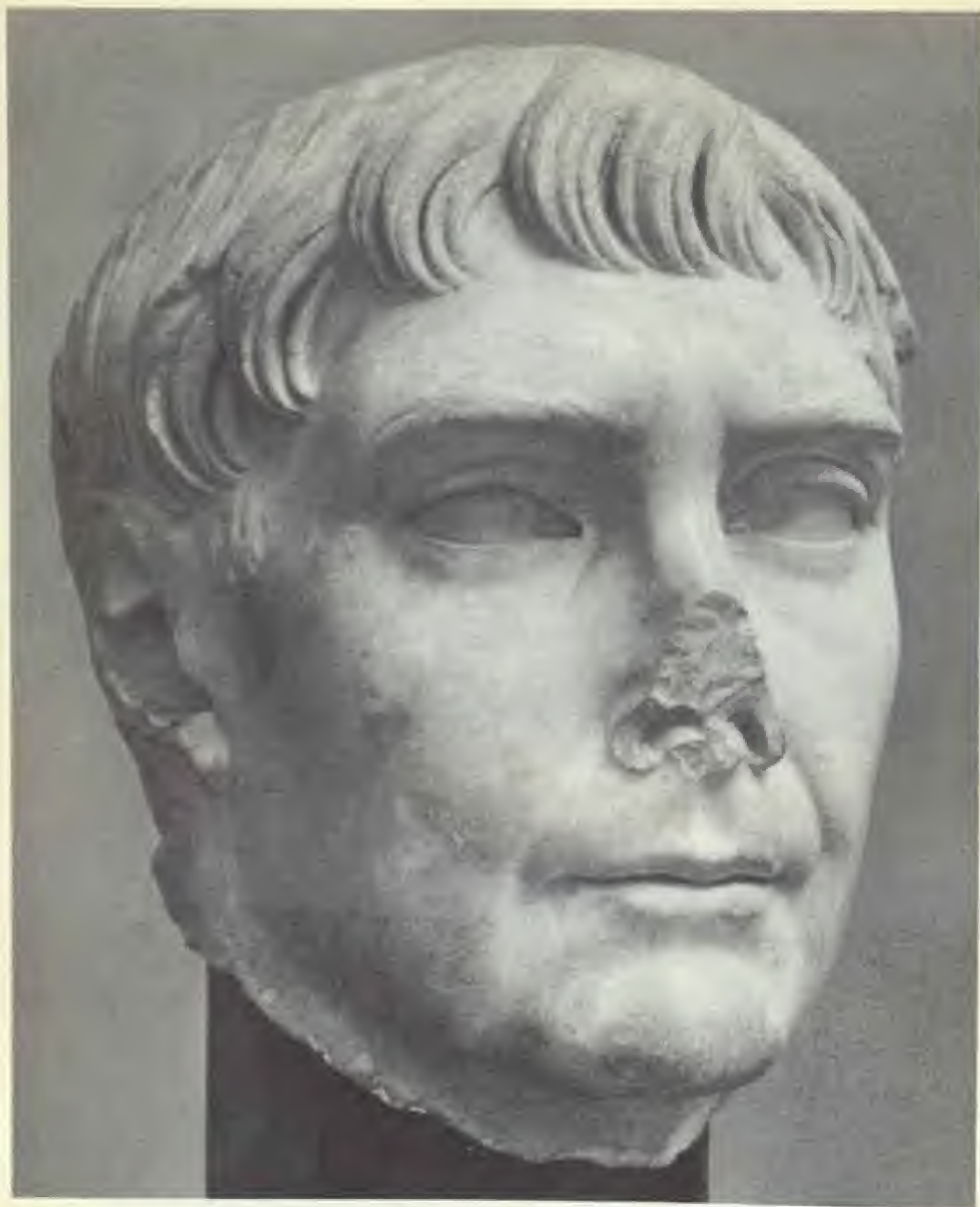
(A) *The Banker Lucius Caecilius Secundus*, from Pompeii. c. 50 A.D.
Bronze, lifesize. National Museum, Naples. P: ANDERSON



(B) *Vespasian*. c. 75 A.D. Marble, lifesize.
Museo delle Terme, Rome. P: GAI, ROME



Portrait of a Lady. Late 1st century A.D. Marble, lifesize. Capitoline Museums, Rome. P: GAI, ROME



Trajan. c. 100 A.D. Marble, lifesize. Museum, Ostia



Equestrian Statue of Marcus Aurelius. 161-180 A.D. Bronze, over lifesize.
Piazza del Campidoglio, Rome (see p. 678A). P: ALINARI

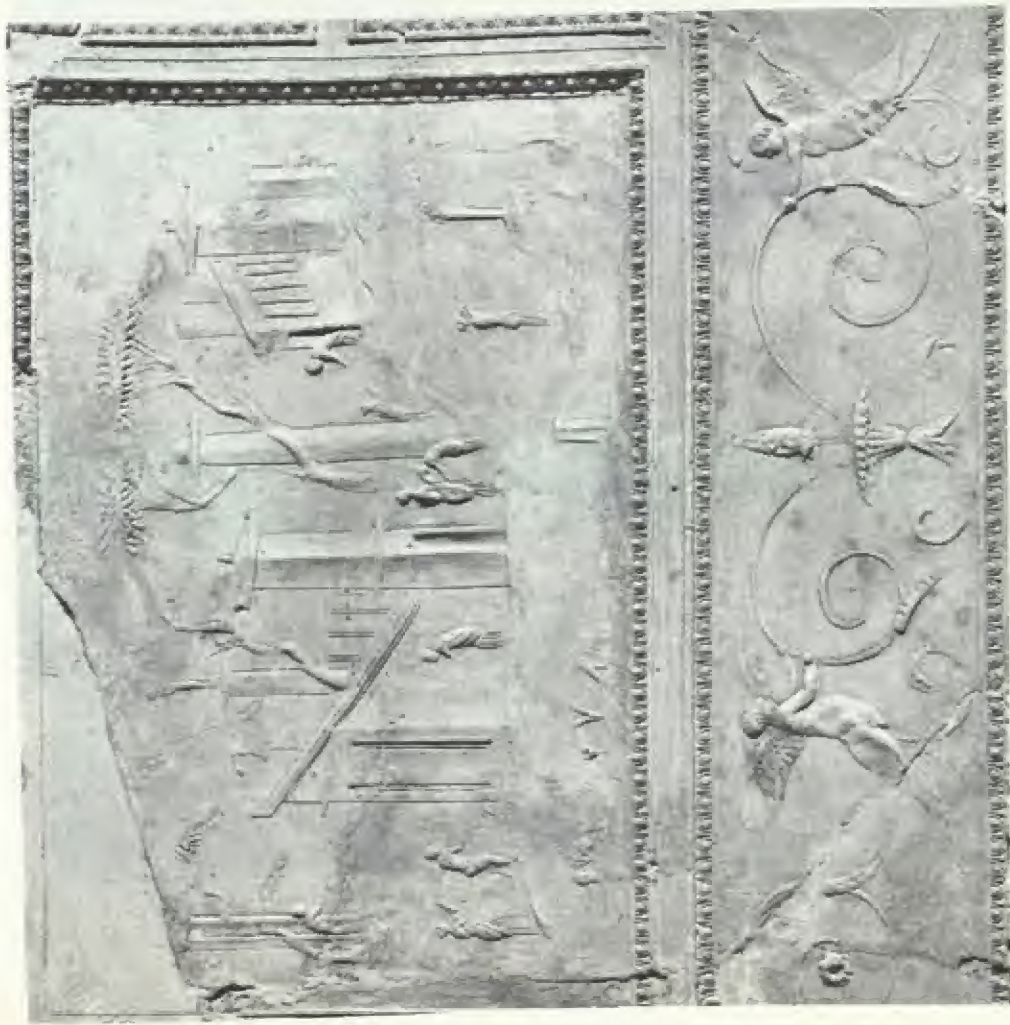


Battle of Romans and Barbarians, from the Ludovisi Sarcophagus, 1st half of 3rd century A.D.

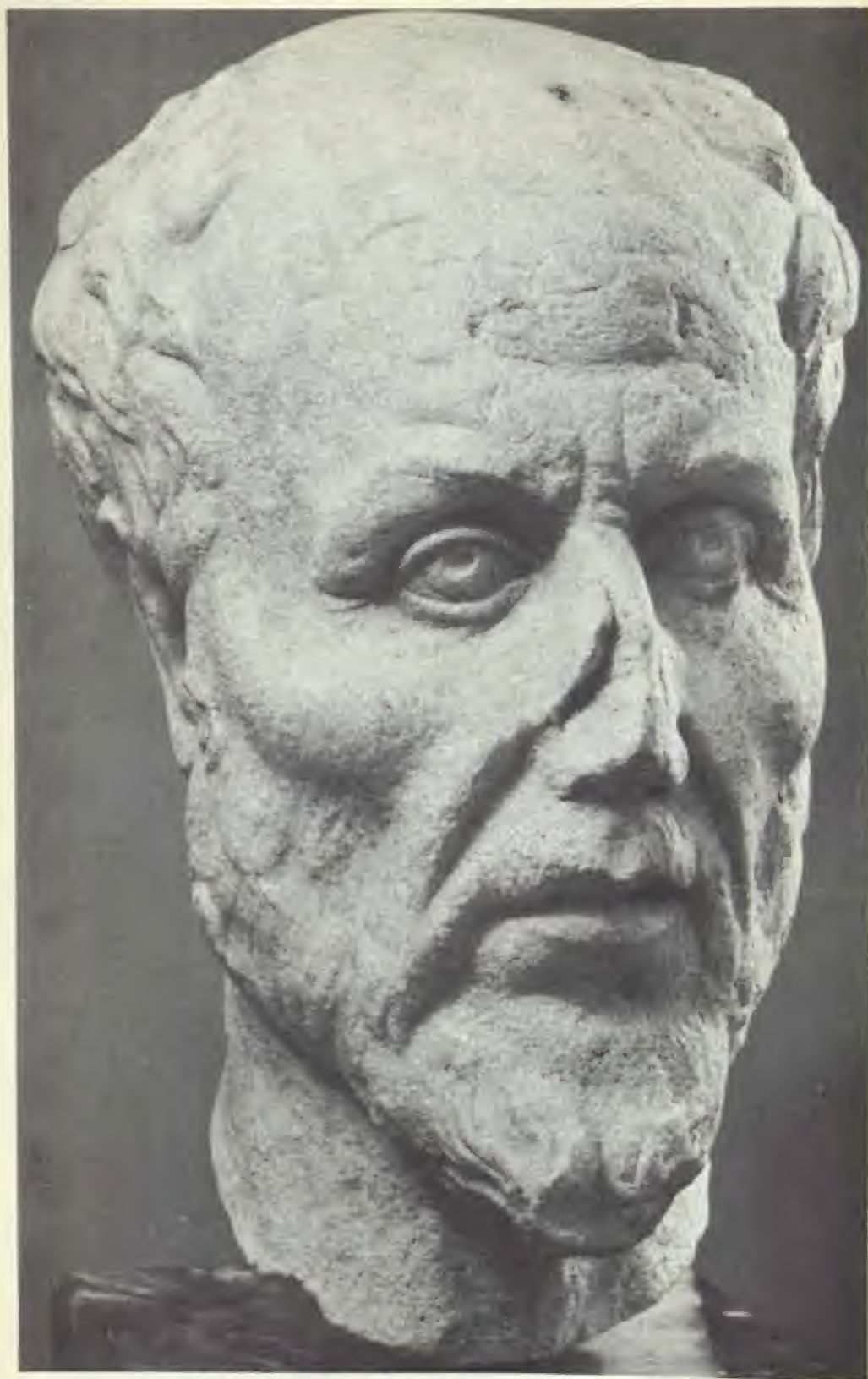
Marble, 98". Museo delle Terme, Rome, F. ANDERSON



(n) *Maenad* (Neo-Attic relief). 1st century A.D.
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P: ALINARI



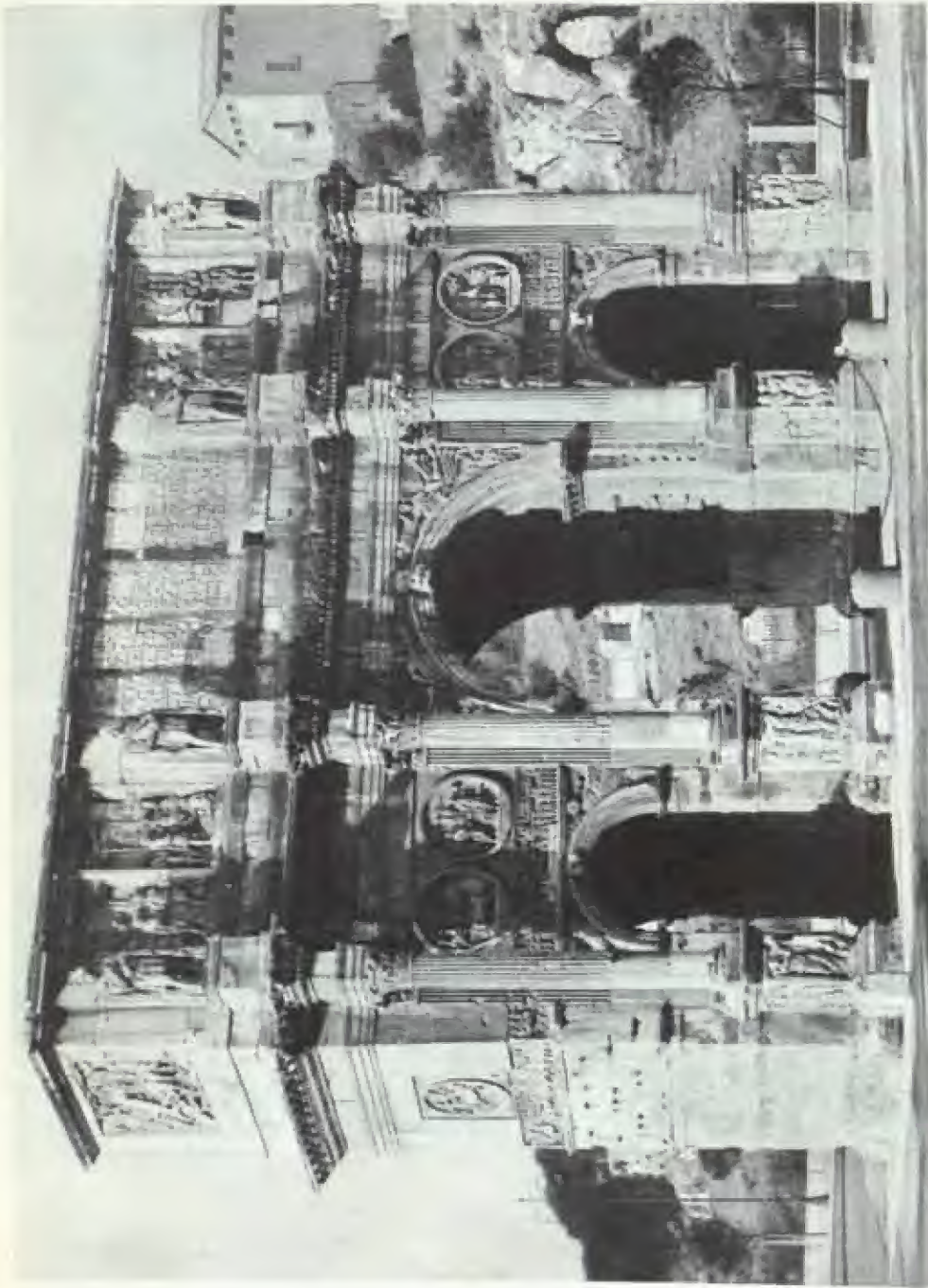
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Musco delle Terme, Rome. P: ANDERSON



Portrait Head (probably of the philosopher Plotinus). Late 3rd century A.D.
Marble, lifesize. Museum, Ostia. P: GFN



*Colossal Head of Constantine the Great. Early 4th century A.D.
Marble, 95". Capitoline Museums, Rome. P. HIRMER*



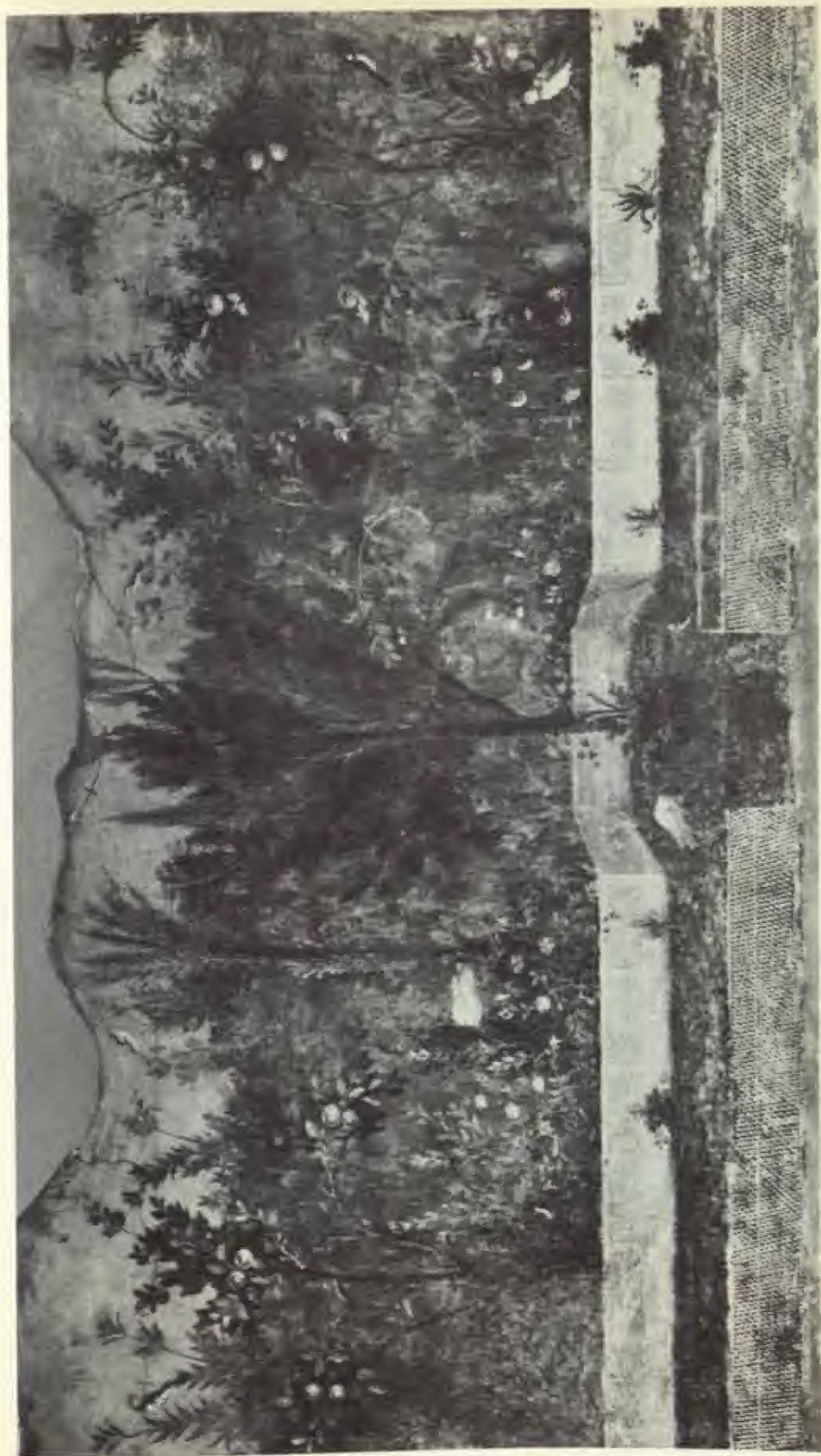
The Arch of Constantine. Early 4th century A.D. Rome. P. ANDERSON



Medallions (of the time of Hadrian, 117-138 A.D.) and Frieze (early 4th century),
detail of the Arch of Constantine. P: ALINARI



Wall Painting. c. 50 B.C. Villa of the Mysteries, Pompeii. P. ALINARI



View of a Garden, detail of a wall painting from the Villa of Livia at Prima porta.
c. 20 B.C. Museo delle Terme, Rome. P. ANDERSON



Detail of p. 210. P: ANDERSON



Hercules and Telephus, wall painting from Herculaneum. 1st century B.C.
National Museum, Naples. P: ANDERSON



Architectural View, wall painting from a villa at Boscoreale. 1st century A.C.
Metropolitan Museum of Art, New York (Rogers Fund, 1903)



Peaches and Glass Jug, wall painting from Herculaneum. c. 50 A.D.
National Museum, Naples. P: SOPRINTENDENZA ALLE ANTICHITÀ DELLA CAMPANIA



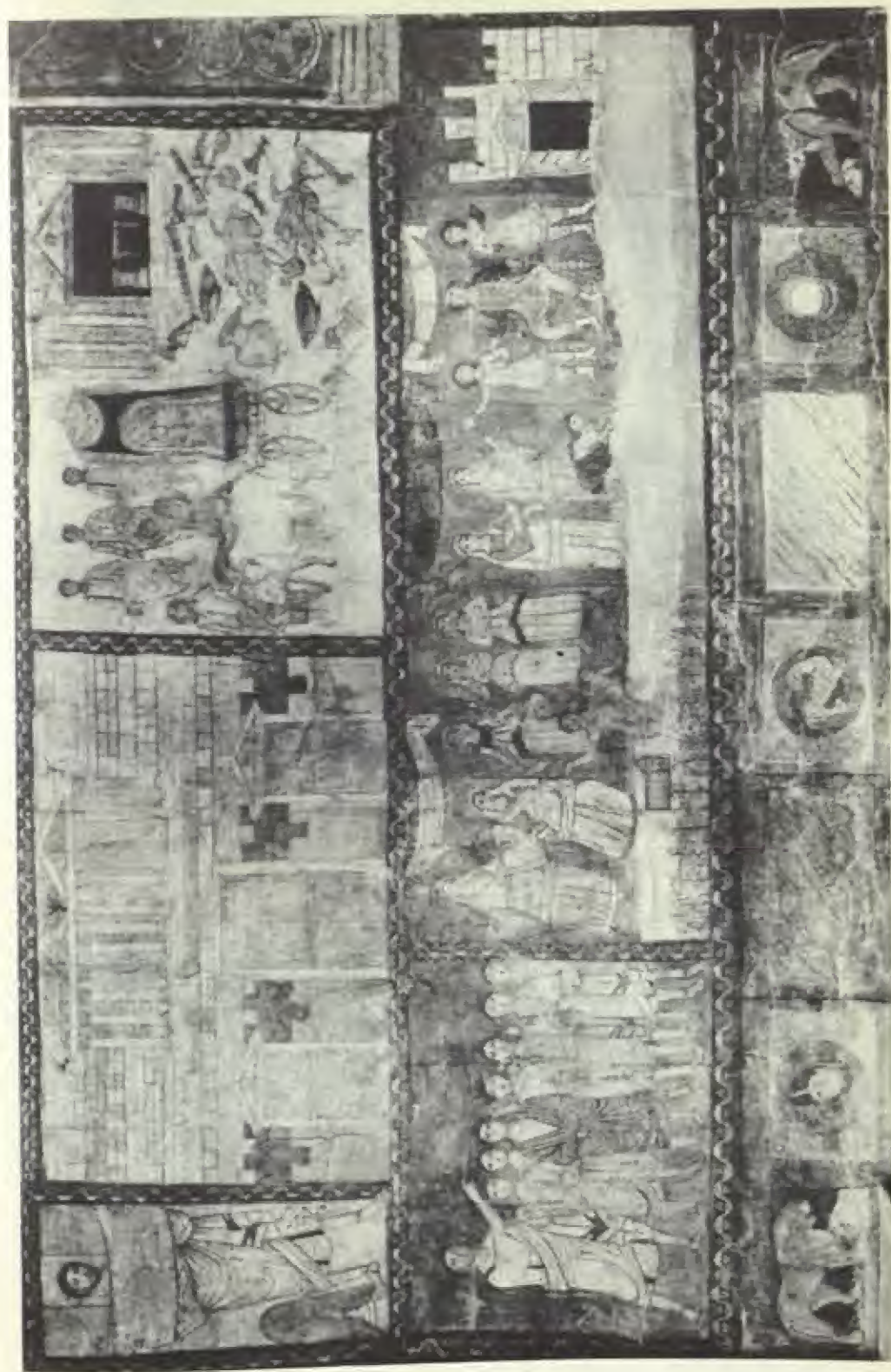
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Gladiators, detail of a mosaic pavement from a villa at Torrenuova, c. 300 A.D.
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The Ixion Room. 63-79 A.D. House of the Vettii, Pompeii. P. ALINARI



North half (portion) of the west wall of the Assembly Hall of the Synagogue at Dura-Europos. 245-256 A.D.
National Museum, Damascus. P. COURTESY DURA-EUROPOS PUBLICATIONS, YALE UNIVERSITY



*Portrait of a Boy, from the Faiyum, Lower Egypt. 2nd century A.D.
Encaustic on wood, 13 x 7 1/4". Metropolitan Museum of Art,
New York (Gift of Edward S. Harkness, 1918)*

THE ANCIENT WORLD

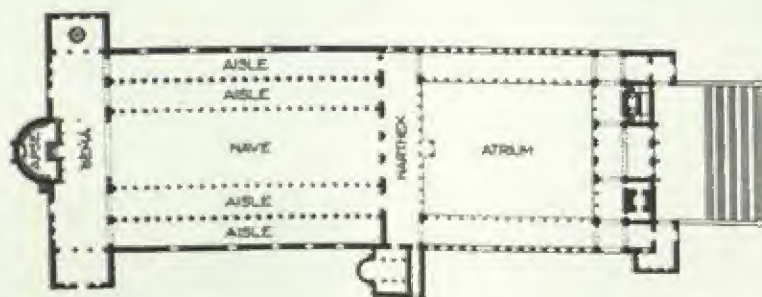
*8. Early Christian
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*The Parting of Lot and Abraham (mosaic), c. 435 A.D.
S. Maria Maggiore, Rome. P: ANDERSON*

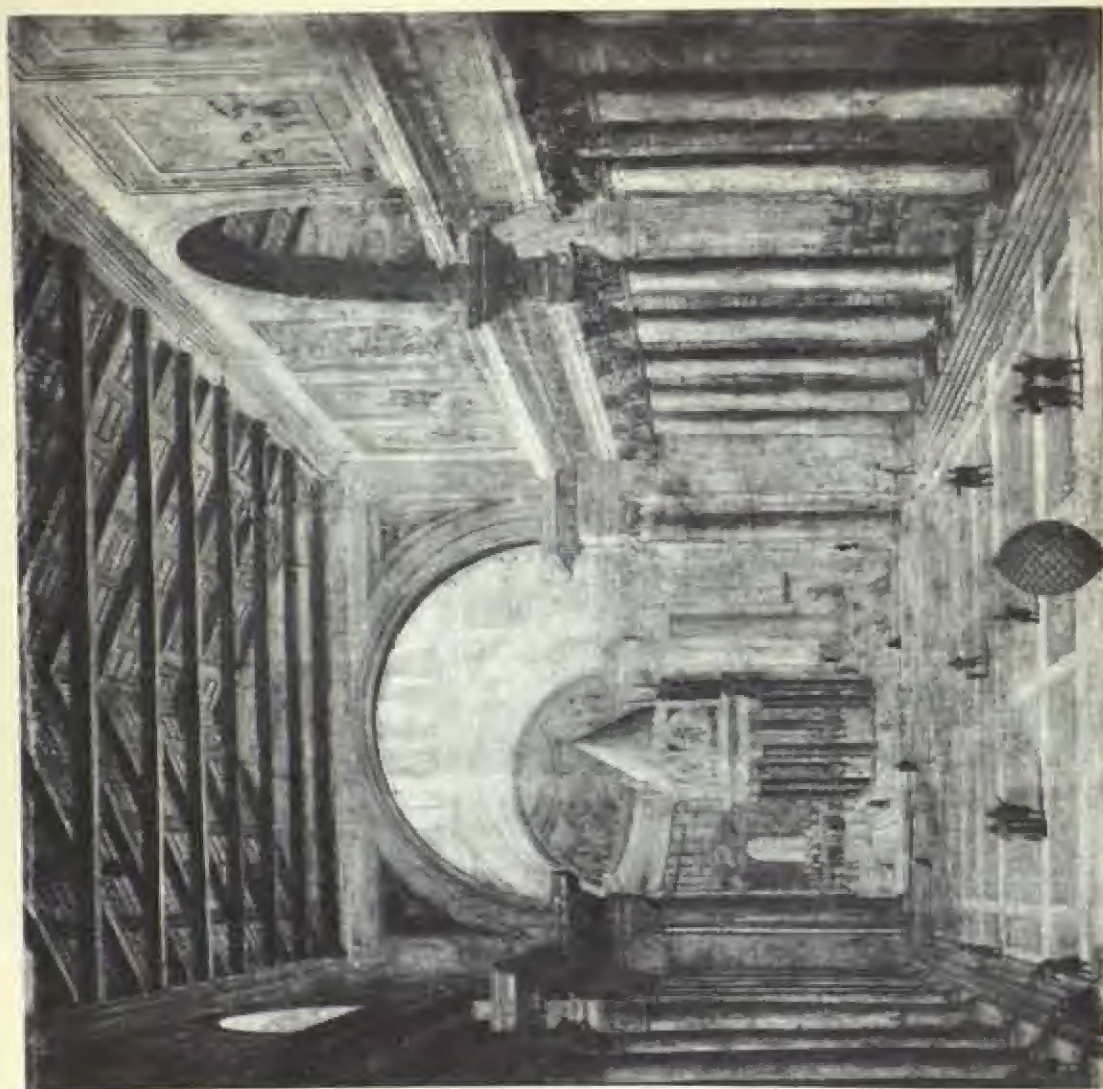
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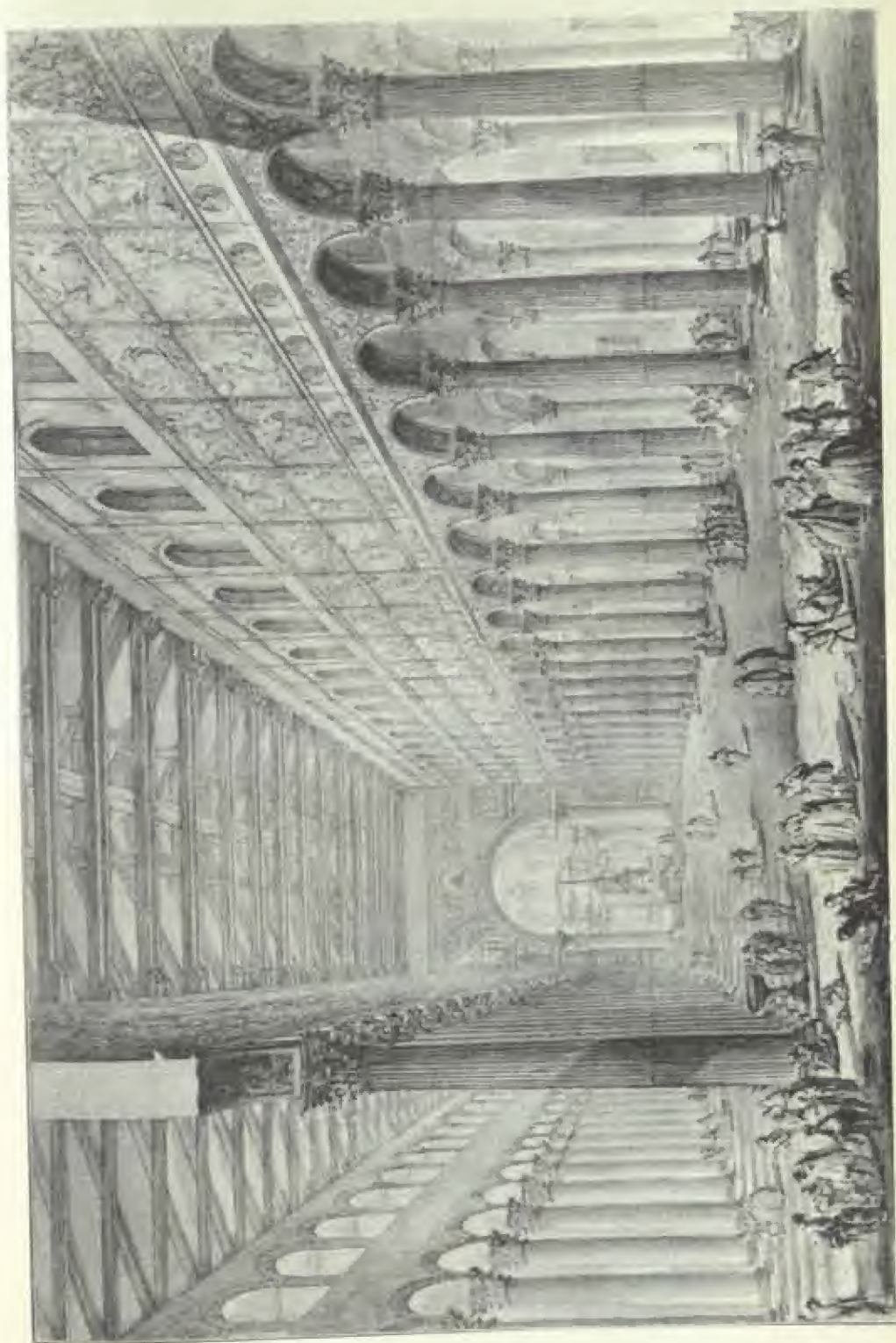
(A) Interior of Old St. Peter's,
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P. ALINARI



(B) Plan of Old St. Peter's, Rome





Interior, St. Paul Outside the Walls, 4th Century. Rome. [Etching by G. B. Piranesi, 1749, Metropolitan Museum of Art, New York (Jacob S. Rogers Fund)]



(A) Interior, S. Maria Maggiore. 432-440 A.D. (the ceiling c. 1500). Rome. P: ANDERSON



(B) S. Apollinare
in Classe (aerial view).
c. 530-549 A.D. Ravenna.
P: FOTOCIELO, ROME



(A) Interior, S. Apollinare in Classe. Ravenna. P: ANDERSON



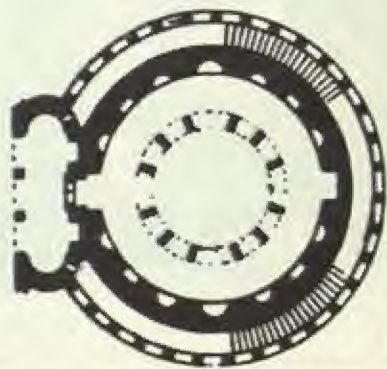
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Church at Kalb Lauzeh. c. 500 A.D. Syria. P. H. C. BUTLER,
COURTESY DEPARTMENT OF ART AND ARCHAEOLOGY, PRINCETON UNIVERSITY



Interior and Plan, S. Costanza.
Early 4th century A.D. Rome. P. HIRMER

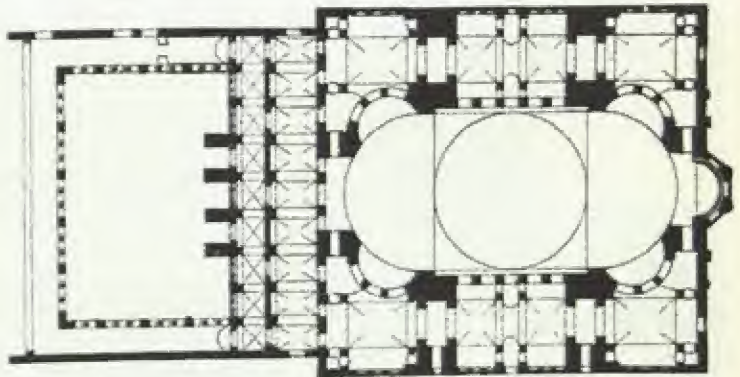




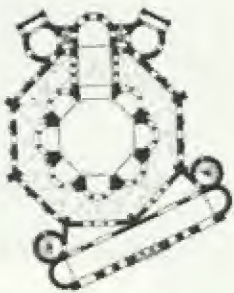
S. Vitale. 526-547 A.D. Ravenna. P: KIDDER SMITH (BELOW) AND EDIZIONE E. S., RAVENNA



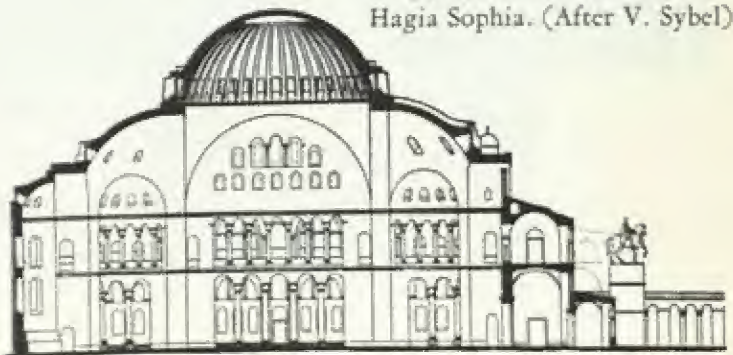
(A) ANTHEMIUS OF TRALLES and ISIDORUS OF MILETUS. Hagia Sophia.
532-537 A.D. Istanbul (Constantinople). P. KIDDER SMITH



(B, C) Plan and section of
Hagia Sophia. (After V. Sybel)



(D) Plan of S. Vitale,
Ravenna



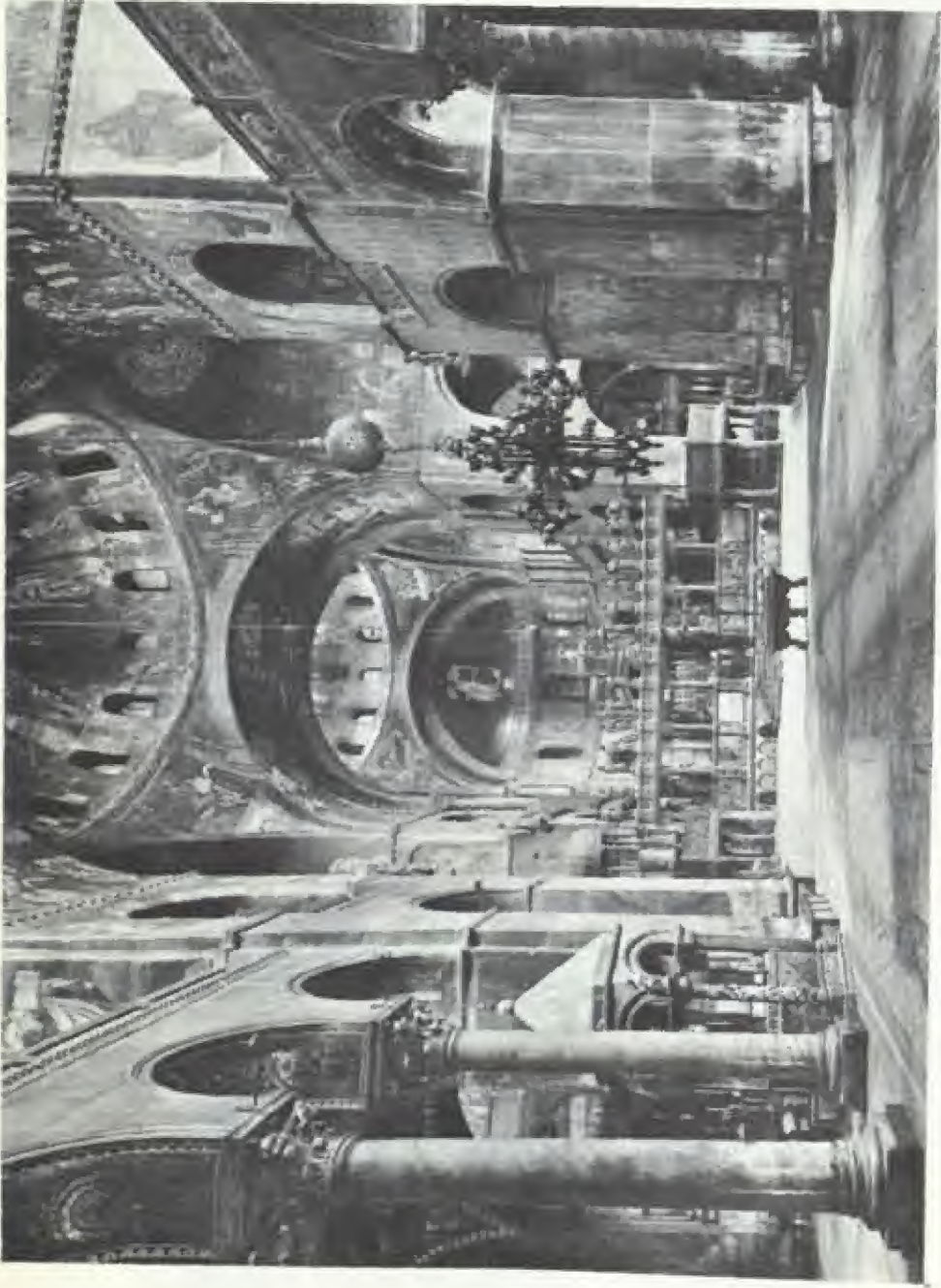


Interior, Hagia Sophia. Istanbul. P. HIRMER

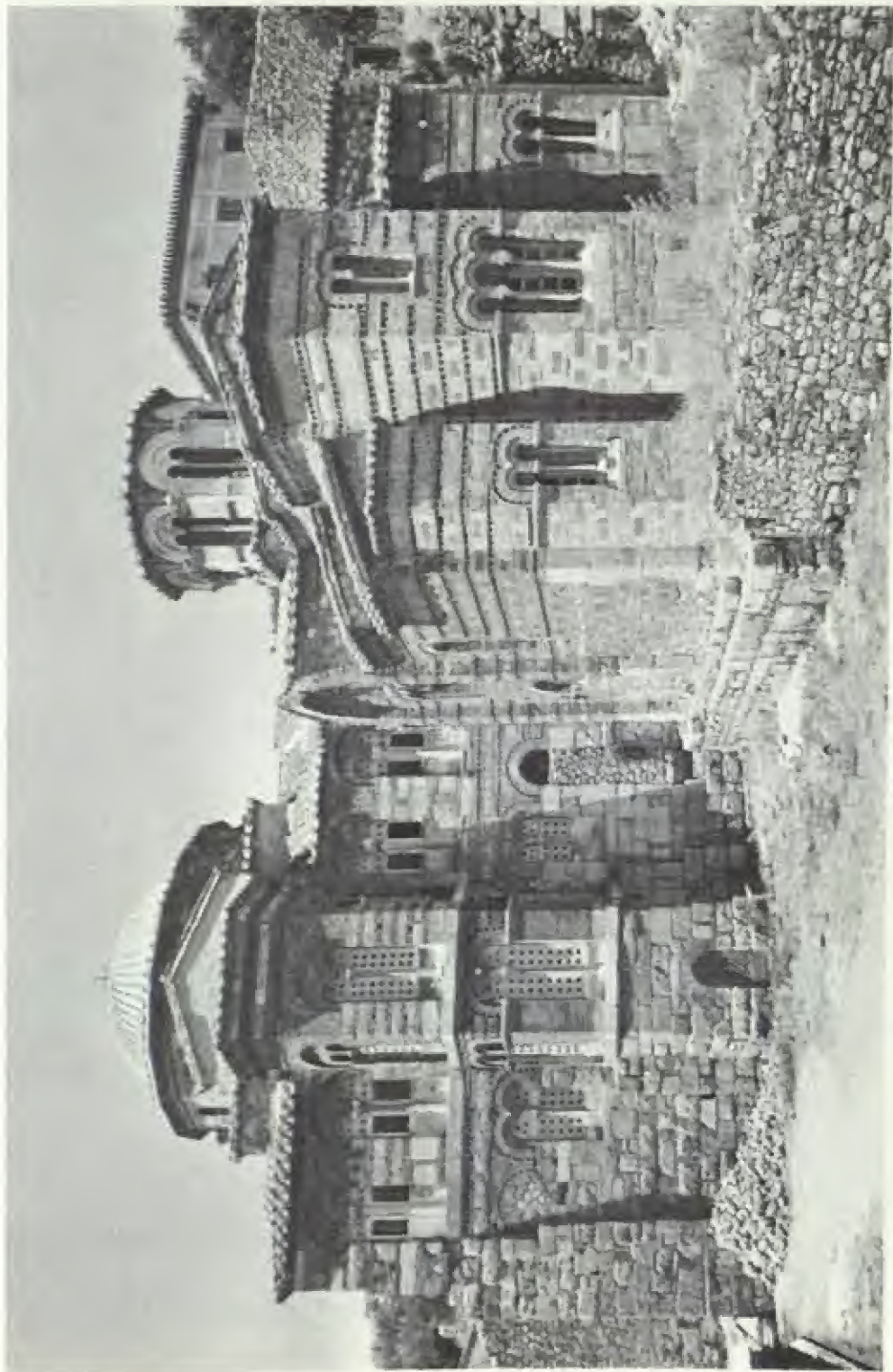


Façade and aerial view, St. Mark's. Begun 1063. Venice.
P: KIDDER SMITH (ABOVE) AND FOTOCIELO, ROME





Interior, St. Mark's. Venice. P: ANDERSON



Churches of the Monastery of Hosios Loukas (St. Luke of Stiris).
Early 11th century. Phocis, Greece. P: FRANTZ



Interior, Katholikon, Hosios Loukas. P: FRANTZ



St. Basil. 1554-60. MOSCOW. P: COURTESY THAMES & HUDSON, LTD., LONDON,
FROM MARTIN HÜRLIMANN, *Moscow and Leningrad*, 1958



(A) *The Good Shepherd*.
c. 350 A.D. Marble, 39".
Lateran Museums, Rome.
P. HIRMER

(N) *Portrait of Eutropios*,
from Ephesus. c. 450 A.D.
Marble, 11½".
Kunsthistorisches Museum,
Vienna

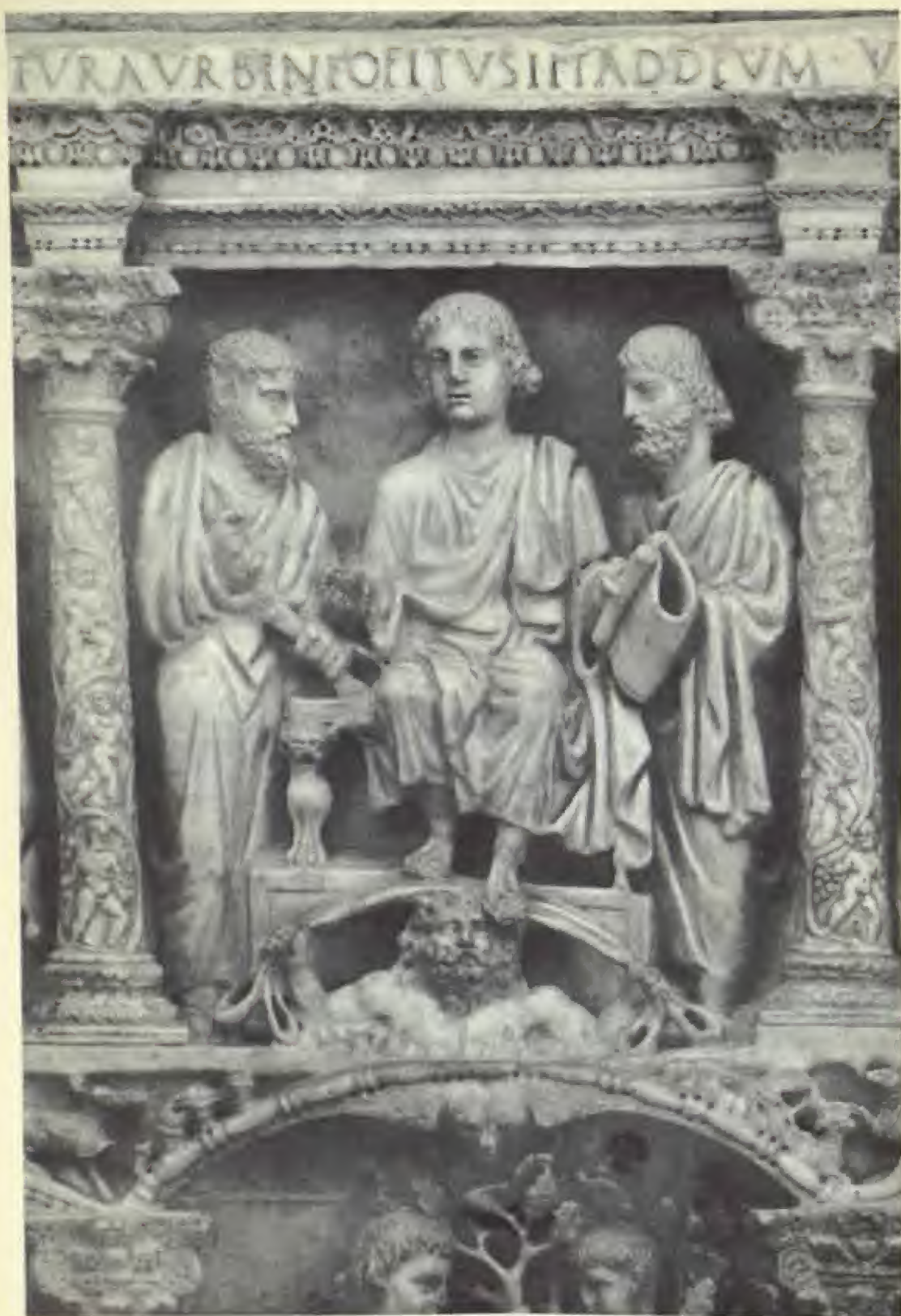




(A) *Sarcophagus of Junius Bassus*. c. 359 A.D. Marble, $46\frac{1}{2} \times 95$ ".
Vatican Grottoes, Rome. P: HIRMER



(B) *Sarcophagus of Archbishop Theodorus*. 6th century A.D. Marble, $39\frac{1}{2} \times 81$ ".
S. Apollinare in Classe, Ravenna. P: ANDERSON



Christ Enthroned (detail of p. 237 A). P: ANDERSON



(A) *The Marys at the Sepulchre*
(leaf of a diptych).
c. 400 A.D. Ivory, $12\frac{1}{2} \times 5\frac{1}{4}$ ".
Castello Sforzesco, Milan.
P: ARCHIVIO FOTOGRAFICO
CIVICI MUSEI, MILAN

(B) *The Archangel Michael*
(leaf of a diptych).
c. 518 A.D. Ivory, $17 \times 5\frac{1}{2}$ ".
British Museum, London





Emperor on Horseback and Scenes of Victory (leaf of a consular diptych). c. 500-520 A.D.
Ivory, $13\frac{1}{2} \times 10\frac{1}{2}$ ". The Louvre, Paris. P: HIRMER

OPPOSITE PAGE

Bishop's Chair (*Cathedra of Maximianus*). c. 520-550 A.D. Ivory on wood, 47".
Archiepiscopal Museum, Ravenna. P: HIRMER





Consular Diptych of Anastasius. 527 A.D. Ivory, each leaf 14 x 5".
 Bibliothèque Nationale, Paris. P: GIRAUDON



(A) *The Harbaville Triptych*. c. 1000. Ivory, $9\frac{1}{2} \times 11$ ". The Louvre, Paris. P: ALINARI



(B) *Adam*. 10th century.
Ivory, $2\frac{3}{4} \times 3\frac{1}{8}$ ".
Walters Art Gallery,
Baltimore



(A) *The Good Shepherd and the Story of Jonah* (painted ceiling). 3rd century A.D.
Catacomb of SS. Pietro e Marcellino, Rome. P: PONTIFICIA COMMISSIONE DI ARCHEOLOGIA SACRA



(B) *Velatio* (lunette). 3rd century A.D. Catacomb of Priscilla, Rome.
P: PONTIFICIA COMMISSIONE DI ARCHEOLOGIA SACRA



Madonna (detail of icon). 6th or 7th century A.D. Encaustic on wood.
S. Francesca Romana, Rome. P: OFN



Crucifixion (fresco). c. 750 A.D. S. Maria Antiqua, Rome. P: ALINARI

OPPOSITE PAGE

*Madonna Enthroned. 13th century. Panel, 32 x 19½".
National Gallery of Art, Washington, D.C. (Mellon Collection)*



IORSITANTINQVISHORTOSQVONICARACOLENDI
 ORNAREITCANERENSOLITRIQVIFACONARINDESTI
 QUCCNIODOPOTISGAUDERENTINTIBNADIS
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Miniature from the *Vatican Virgil*, c. 400 A.D. Vatican Library, Rome



Jacob Wrestling with the Angel, from the *Vienna Genesis*. Early 6th century. A.D. National Library, Vienna.

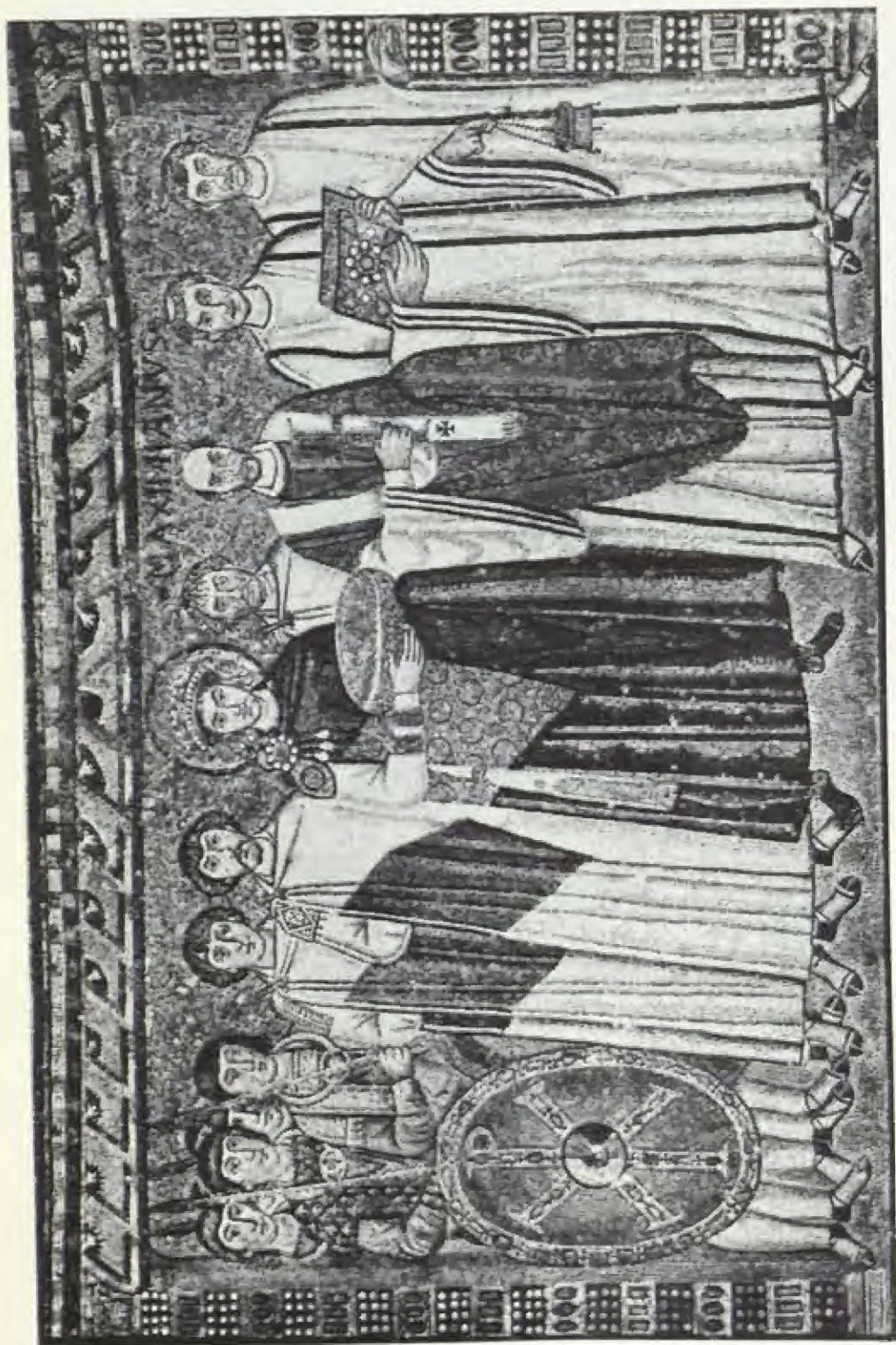
P. BILDARCHIV GÖTTINGEN, NATIONALBIBLIOTHEK



David Composing the Psalms, from the Paris Psalter. 10th century?
Bibliothèque Nationale, Paris



Dome Mosaic (detail). Late 4th or early 5th century A.D.
St. George, Salonika. P: HIRMER



Justinian and Attendants (mosaic). c. 547 A.D. S. Vitale, Ravenna. P. ANDERSON



Madonna between Constantine and Justinian (mosaic). c. 1000. Hagia Sophia, Istanbul.

P: THE BYZANTINE INSTITUTE OF AMERICA, COURTESY PAUL A. UNDERWOOD



Christ Entering Jerusalem
(mosaic). 11th century.
Daphni, Greece. P: ALINARI



Christ in Majesty
 (apse mosaic), c. 1148.
 Cathedral, Cefalù,
 Sicily. P. BROGI



Scenes from Genesis (mosaic). c. 1200. St. Mark's, Venice. p. ALINARI



Christ in Limbo (fresco). Early 14th century. Kariye Camii, Istanbul.

P: THE BYZANTINE INSTITUTE OF AMERICA, COURTESY PAUL A. UNDERWOOD



(A) ANDREI RUBLEV.
Old Testament Trinity.
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 Tretyakov Gallery,
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PART TWO

ASIA AND
AMERICA

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10. *Art of Indian Asia*

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 358 HAGESAWA TŌHAKU. *Pines* (detail), from a screen. Late 16th century. National Museum, Tokyo
 359 NONOMURA SŌSATSU. *Waves at Matsushima* (painted screen). Early 17th century. Freer Gallery of Art, Washington, D. C.
 360 (A) *Bishamonten* (woodcut). 1161. Museum of Fine Arts, Boston
 (B) KAIGETSUDŌ ANCHI. *A Famous Beauty* (woodcut). c. 1710. The Art Institute of Chicago
 361 KITAGAWA UTAMARO. *House Cleaning at the End of the Year* (two of five scenes). c. 1800. Nelson Gallery of Art and Atkins Museum, Kansas City
 362 (A) TOSHUSAI SHARAKU. *The Actor Otani Oniji III* (in a role on October 14, 1794). The Art Institute of Chicago
 (B) ANDŌ HIROSHIGE. *Light Showers at Shono*. 1833. Nelson Gallery of Art and Atkins Museum, Kansas City

12. AMERICAN ART BEFORE COLUMBUS

- 363 *Gesturing Figure*, from Colima, Mexico. c. 500-900 A.D. Museum of Primitive Art, New York
 364 Mayan Palace and Temple, 11th-12th century. Labná, Yucatan
 365 Detail of p. 366 A
 366 (A) Temple of the Warriors. 11th century. Chichen Itzá, Yucatan
 (B) *Chacmool*, from Chichen Itzá. National Museum, Mexico City
 367 Temple of Quetzalcoatl. 9th century A.D. Teotihuacán, Mexico
 368 Inca Citadel. 15th century. Machu Picchu, Peru
 369 (A) Masonry. 15th century. Ollantaytambo, Peru
 (B) "Gateway of the Sun." c. 1000-1300. Tihuanaco, Bolivia
 370 *The Corn God*, detail of Stele No. 40, from Piedras Negras. Mayan, 8th century A.D. National Museum, Guatemala City
 371 (A) *Arraignment of Prisoners* (watercolor copy), Mayan wall painting. 6th century A.D. Bonampak, Mexico
 (B) Detail of A (photograph showing condition at the time of discovery)
 372 *Wrestler* (Olmec), from Uxpanapan. 1st century B.C.? Private collection, Mexico City
 373 *Coatlicue* (*Goddess of Earth and Death*) Aztec, 15th century. National Museum, Mexico City
 374 *Seated Female Figure* (Quimbaya), from Cauca, Colombia. c. 1000-1300. Museo Arqueológico y de America, Madrid
 375 *Battle of Bean Warriors* (stirrup-spout jar) Mochica, c. 400-1000. The Art Institute of Chicago
 376 (A) Beaker (Chimu). c. 1300-1438. The Art Institute of Chicago
 (B) Portrait Jar (Mochica). c. 400-1000. Collection Norbert Mayrock, Santiago, Chile

ASIA AND AMERICA

9. *Islamic Art*

Incense Burner (Persian), from Khurasan. 1181-82. Bronze, 33 $\frac{1}{2}$ ".
Metropolitan Museum of Art, New York (Rogers Fund, 1951)



(A) Mosque of Mutawakkil. 846-852 A.D. Samarra, Iraq. P: COURTESY CLARENDON PRESS, OXFORD, FROM K.A.C. CRESWELL, *Early Muslim Architecture*

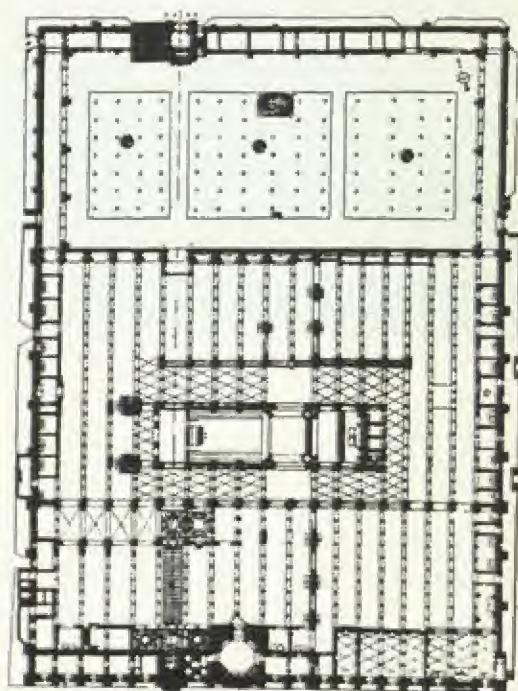


(B) Detail, Façade of a Palace from Mshatta, Syria. 742 A.D. Formerly State Museums, Berlin



Interior and Plan, Mosque.
785-990 A.D. Cordova, Spain.

P: KIDDER SMITH

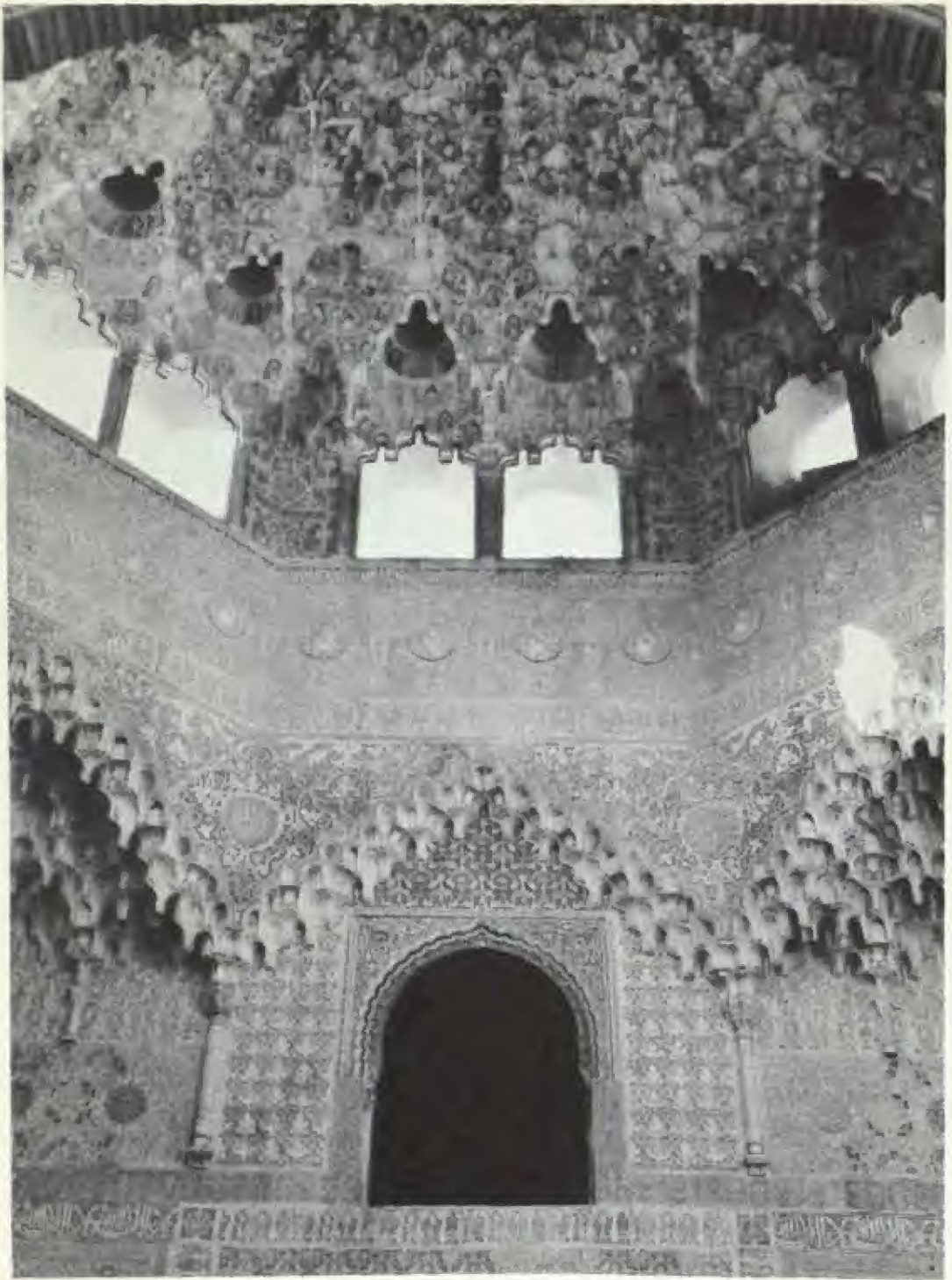




Interior, Capilla de Villaviciosa, Mosque. Cordova. P: MAS



Court of the Lions. Late 14th century (the fountain 11th century).
Alhambra Palace, Granada. P: KIDDER SMITH



Stucco Decoration, Hall of the Two Sisters. 13th century.
Alhambra Palace. P: MAS



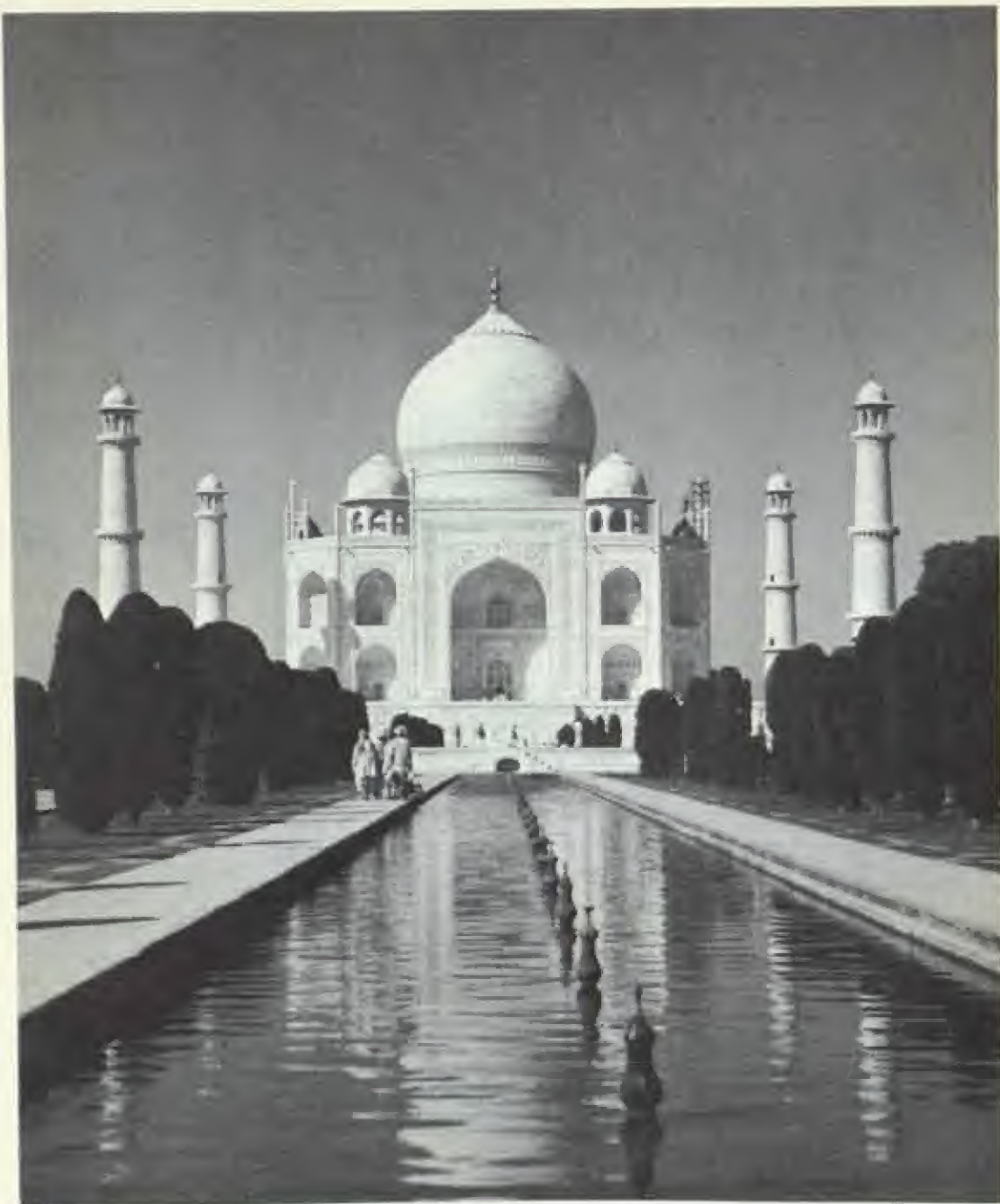
Madrasa of Sultan Hasan. 1356-63, Cairo. P; KIDDER SMITH



Court, Madrasa of Sultan Hasan. Cairo. P. KIDDER SMITH

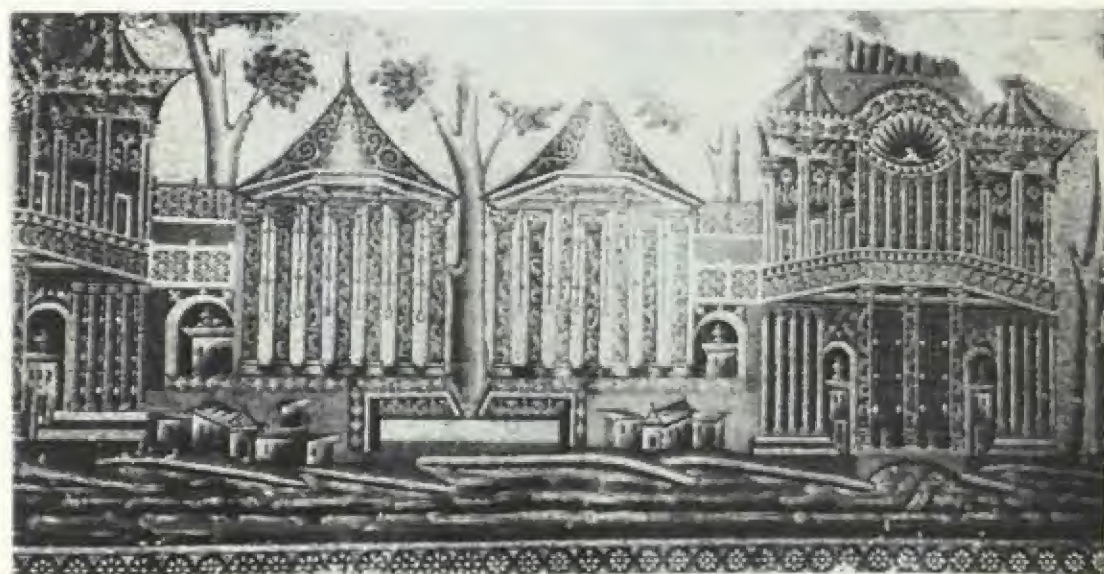


Mosque of Sultan Ahmed I. 1609-16. Istanbul. P: KIDDER SMITH



Taj Mahal. 1630-48. Agra, India.

P. TIERS, FROM MONKMEYER PRESS PHOTO SERVICE, NEW YORK



Landscape Mosaics. 715 A.D. The Great Mosque, Damascus, Syria.
 P: COURTESY CLARENDON PRESS, OXFORD, FROM K. A. C. CRESWELL, *Early Muslim Architecture*



A B O V E

Coronation Cloak of the German Emperors. (Arabic workmanship, made in Palermo for Roger II of Sicily).
1133-34. Red silk and gold embroidery, 11'2".

Weltliche Schatzkammer,
Kunsthistorisches Museum, Vienna

O P P O S I T E P A G E , A B O V E

(A) *Banner Bearers and Trumpeters*,
from a Hariri Manuscript from Baghdad.
1137. Bibliothèque Nationale, Paris

O P P O S I T E P A G E , B E L O W

(B) *A Dispute*, from a Hariri
Manuscript. Mesopotamian, c. 1150.
British Museum, London





Two Warriors Fighting in a Landscape, from a Persian Manuscript, 1396.
British Museum, London

ASIA AND AMERICA

10. Art of Indian Asia

Statuette of a Dancer, from Mohenjo-Daro. c. 3000-1500 B.C. Copper, $4\frac{1}{4}$ ".
Archeological Museum, Mohenjo-Daro. P: DEPT. ARCH. INDIA

(A) *Three Seals,*
from Mohenjo-Daro.
c. 3000-1500 B.C.
Archeological Museum,
Mohenjo-Daro.
P: DEPT. ARCH. INDIA



(B) *Lion Capital,* from a column erected by King Aśoka.
242-232 B.C. Stone, 7'. Museum, Sarnath.
P: DEPT. ARCH. INDIA



Stūpa No. 1. 3rd-1st century B.C. Sānchī, P; ELISORON



North Gate, Stūpa No. 1. Early 1st century B.C. Sānchī. P: ELISOFON



The Parinirvāṇa of the Buddha (detail of p. 282). P: ELISOFON



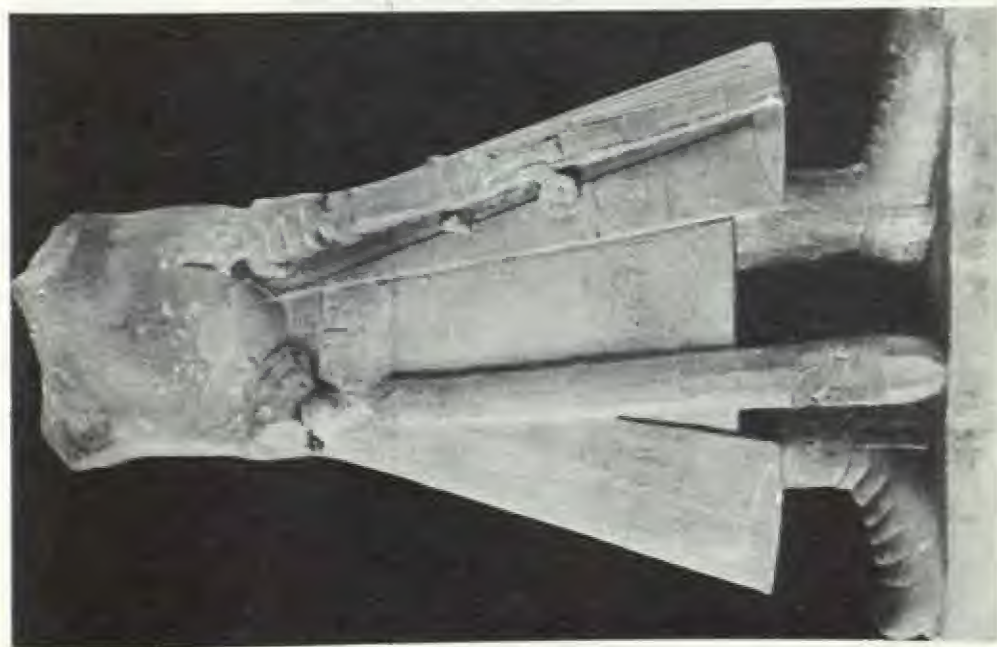
Yakshi, from East Gate Stūpa No. 1. Early 1st century B.C. Sānchī. P: ELBOFON



Seated Buddha, from Gandhāra. 3rd century A.D. Schist, 36". Seattle Art Museum



*The Fasting Buddha, from Gandhāra. 2nd or 3rd century A.D.
Central Museum, Lahore, Pakistan*



(A) *Statue of Kanishka*, from Mathurā, 2nd century A.D.
Museum of Archeology, Mathurā. P: DEPT. ARCH. INDIA



(n) *The Buddha Subdues the Mad Elephant* (railing medallion from a stūpa), from Amarāvati, 1st century A.D. Marble, 3 1/2".

Government Museum, Madras. P: GOLOUBEV, GUIMET



Standing Buddha,
 from Mathurā.
 5th century.
 85¼". Indian Museum,
 Calcutta.
 P. LARKIN BROS.,
 LONDON



*Vishnu on the Serpent Ananta. 578 A.D. Cave III,
Bādāmī. P: DEPT. ARCH. INDIA*



(A) Façade, Cave No. 19. Early 6th century A.D. Ajantā. P: ELISOFON



(B) Temple No. 17. Early 5th century A.D. Sāncī.
P: DEPT. ARCH. INDIA



The Beautiful Bodhisattva (detail of wall painting). c. 600-642 A.D.
Cave No. 1, Ajantā. P: ELISOFON



Śiva as King of Dancers. Late 7th century A.D.
Cave No. 21, Elūrā. P: ELISOFON



Śiva Trinity. 8th century A.D. Śiva Cave Temple,
Elephanta. P: ELISOFO



The Great Temple Compound. 8th-13th century. Bhubanesvara. P; ELISO FOM



Śiva as King of Dancers, from south India. 12th or 13th century. Bronze, 60½".
Museum of Asiatic Art, Amsterdam. P: ELISOFO



(A) *Ananda Attending the Parinirvāṇa of the Buddha*. 12th century. Granite, c. 23'. Gal Vihāra, Polonnāruva, Ceylon. P: MARTIN HÜRLIMANN, COURTESY BOLLINGEN FOUNDATION, INC., N.Y.



(B) Aerial View of the Stūpa. Late 8th–9th century A.D. Borobudur, Java. P: COURTESY FOGG ART MUSEUM, HARVARD UNIVERSITY



The Flight of Manoharā, from the Story of Prince Sudhana and The Monkey King Sugrīva, from the Rāmāyāna frieze. Stūpa, Borobudur. P: GOLOUBEV, GUIMET



(A) Aerial view of Angkor Wat. Early 12th century, Cambodia. P: ELISOFON



(B) *Battle of Gods and Demons*. Angkor Wat. P: ELISOFON



Female Figure, from Cambodia.
6th-7th century A.D. 57".
Guimet Museum, Paris.
P: ELISOFON



Mucalinda Buddha. 12th century. 35 $\frac{3}{4}$ ".
 Albert Sarraut Museum, Phnompenh, Cambodia. P. ELISOPON

ASIA AND AMERICA

II. Chinese and Japanese Art

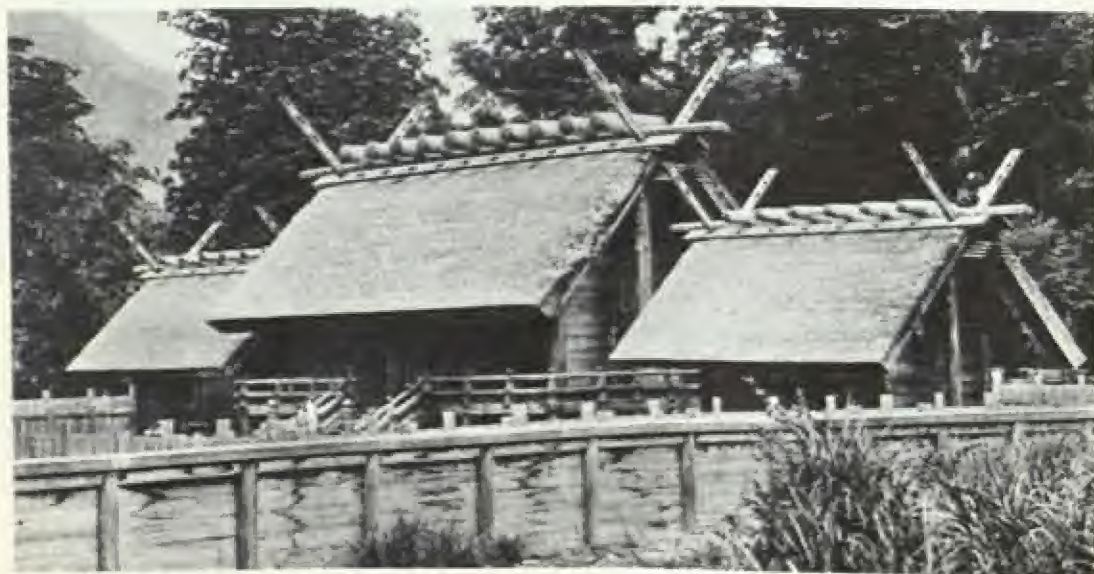


Hunting and Threshing Scene, rubbing from a tomb tile from Ch'eng-tu, Szechwan. Later Han Dynasty, 25-221 A.D. 16½ x 18".

P: COURTESY RICHARD RUDOLPH, UNIVERSITY OF CALIFORNIA



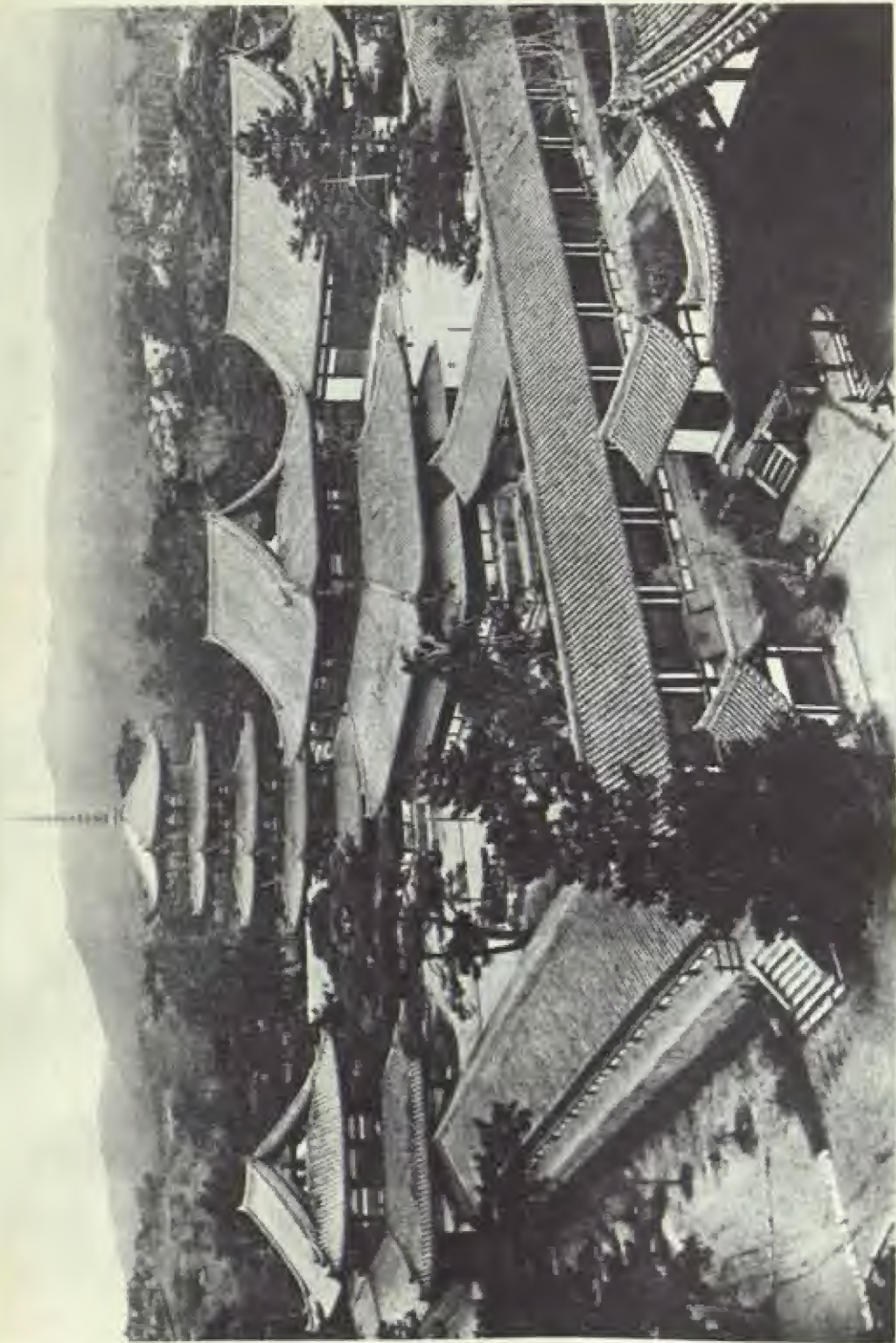
(A) *Pottery House Model.*
Han Dynasty,
206 B.C.-221 A.D.
52". Nelson Gallery
of Art and Atkins
Museum, Kansas City



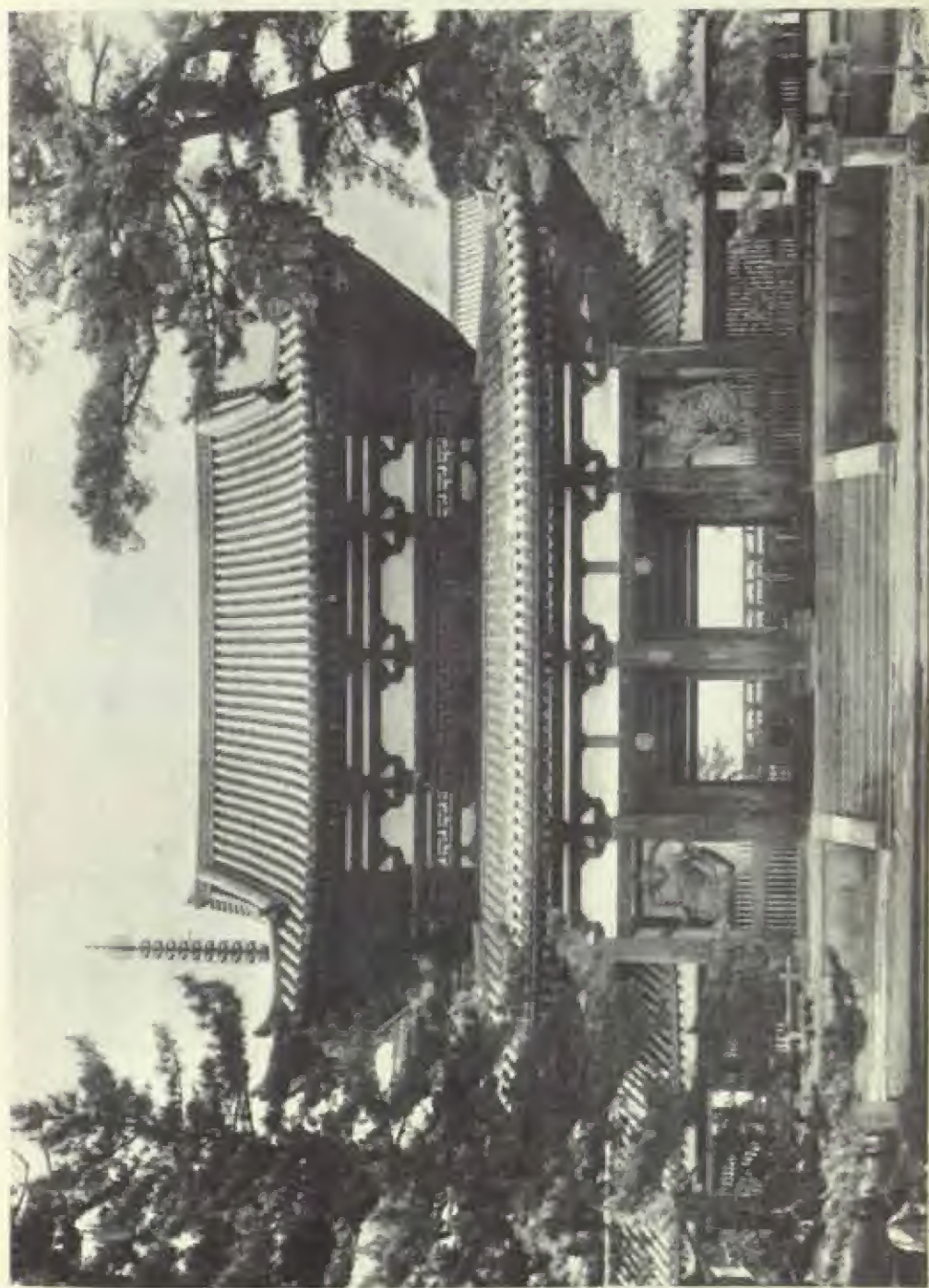
(B) *The Sanctuary,*
Ise Inner Shrine.
Traditional since
the 3rd century A.D.
and periodically rebuilt.
Japan. P: (c. 1900)
BENRIDO CO., KYOTO



Pagoda. 951 A.D. Daigoji, Japan. P: ASUKAEN, NARA



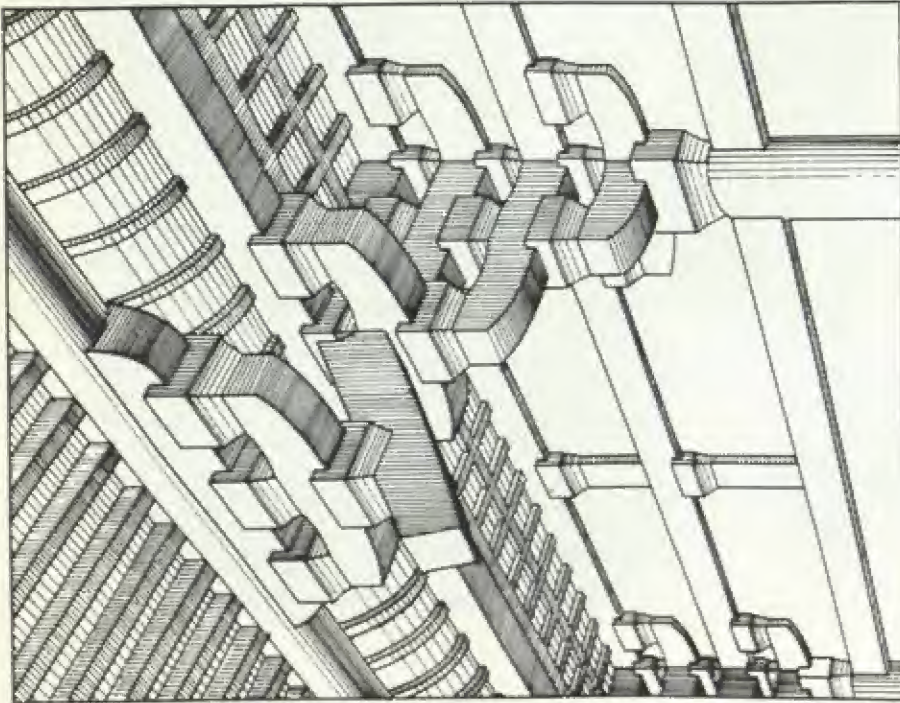
Courtyard (from the southeast), Hōryūji Monastery. 7th century A.D. Japan. P: ASUKAEN, NARA



The Middle Gate (detail of p. 304). P: ASUKAEN, NARA



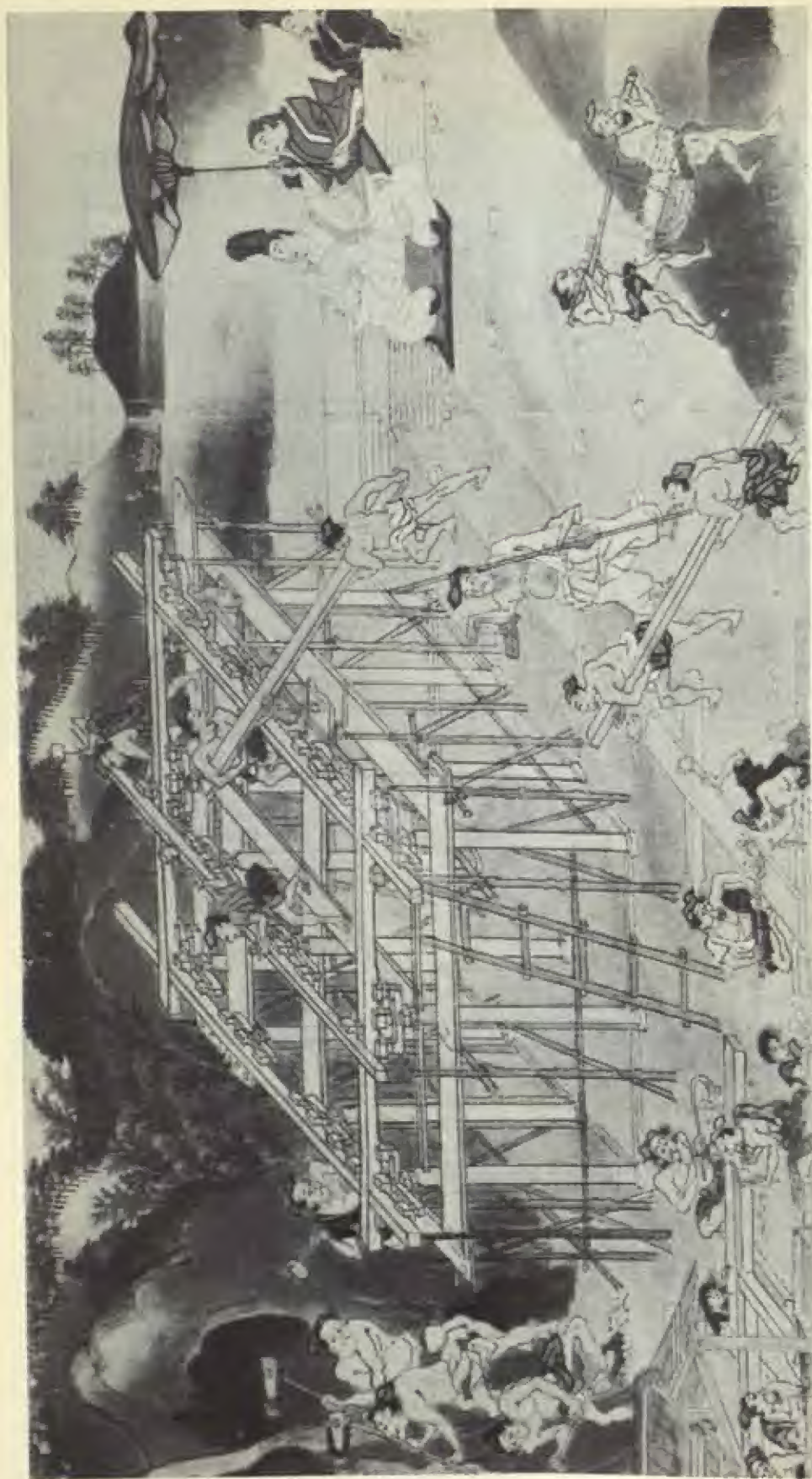
(a) Interior, Kondō, Tōshōdai-ji. Late 8th century A.D.
NARA. P. ASUKAEN, NARA



(A) Bracketing detail, Kondō, Tōshōdai-ji, Nara,
Japan. P. A. C. SOVER, *The Evolution of Buddhist
Architecture in Japan*. PRINCETON, 1942.



Hōdō ("Phoenix Hall"), 11th century.
Byōdō-in, Uji, Japan. P. ASUKAEN, NARA



Construction Methods, from the narrative scroll Matsuzaki-tenjin-engi.

1311. National Museum, Tokyo

(A) *A Priest's House*,
from the scroll *Kasuga-gongen-reikenki*.
1309. National Museum, Tokyo.
P: COURTESY A. C. SOPER, NEW YORK UNIVERSITY



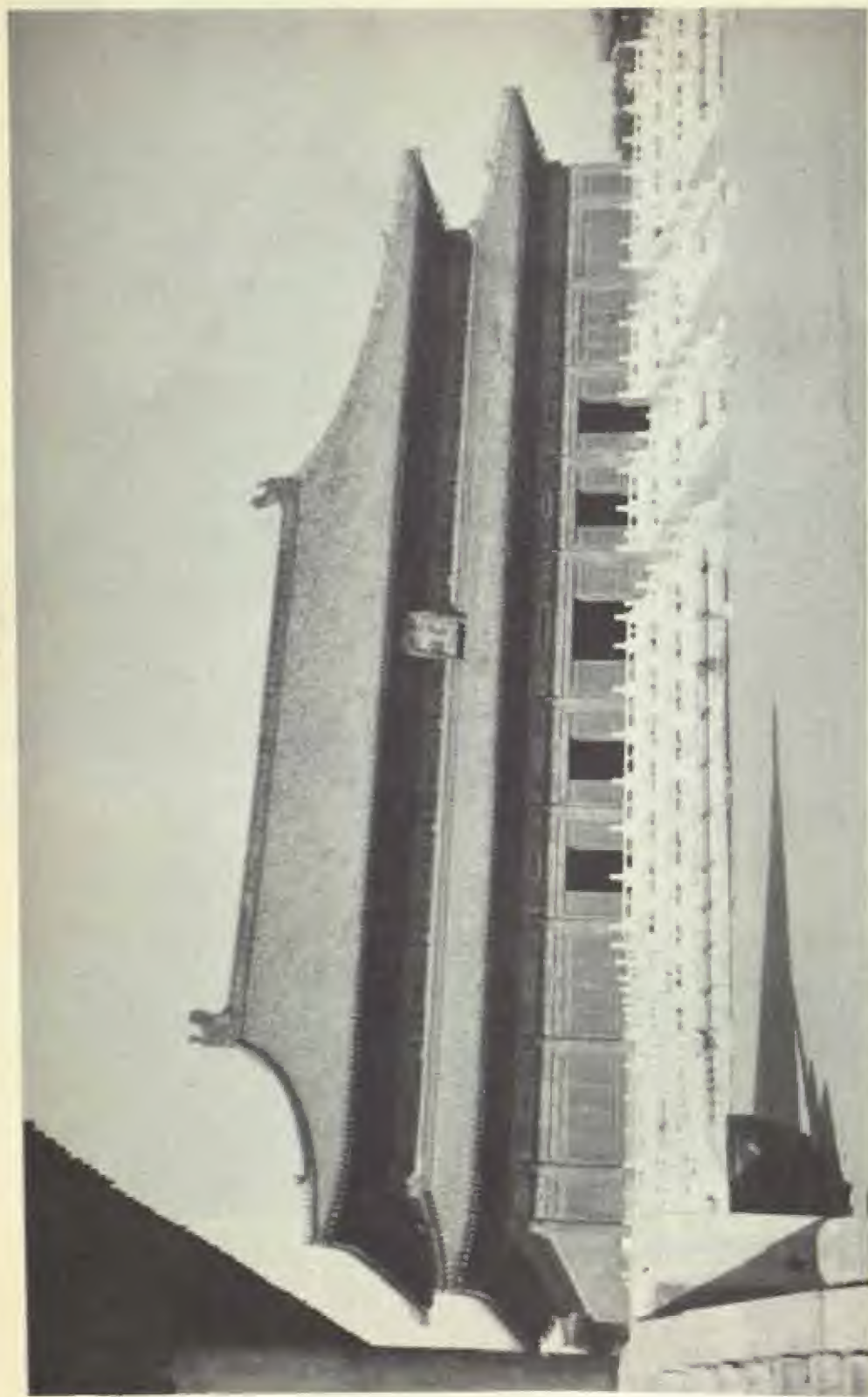
(B) *House of a Gentleman*, from the scroll *Isiyamadara-engi*. 14th century.
National Museum, Tokyo. P: COURTESY A. C. SOPER, NEW YORK UNIVERSITY



LI JUNG-CHIN. *A Pleasure Palace* (painting on silk). Yüan Dynasty, 1260-1368.
National Palace Museum, Peking. P. COURTESY A. C. SOPER, NEW YORK UNIVERSITY



Himeji Castle. Late 16th century. Japan. P: COURTESY CITY HALL, HIMEJI



The Grand Ancestral Shrine (*Tai-miao*) in the Peking Palace.
15th century, with later refurbishings. P. COURTESY A. C. SOPER, NEW YORK UNIVERSITY



Katsura Imperial Villa. 17th century. Japan.

P: T. SATO, TOKYO, COURTESY A. C. SOPER, NEW YORK UNIVERSITY



Interior, Kuro-shoin of the Nishi Hongan-ji. Late 16th century.
Kyoto. P: BENRIDO CO., KYOTO



Bronze Vessel (type 1H). Early Chou Dynasty, c. 1000 B.C.
Freer Gallery of Art, Washington, D.C.



(A) *Dragon*. Late Chou Dynasty, 6th-3rd century B.C.
Bronze, c. 25½".
Collection Jacques Stoclet,
Brussels. P: PAUL BESSEM,
AMSTERDAM



(B) *Jade Disk* (type vi).
Late Chou Dynasty,
6th-3rd century B.C. 8⅝".
Nelson Gallery
of Art and Atkins Museum,
Kansas City



Funerary Pillar of Shên.
2nd century A.D.
c. 8'9".

Ch'ü-hsien, Szechwan.

P: GUIMET



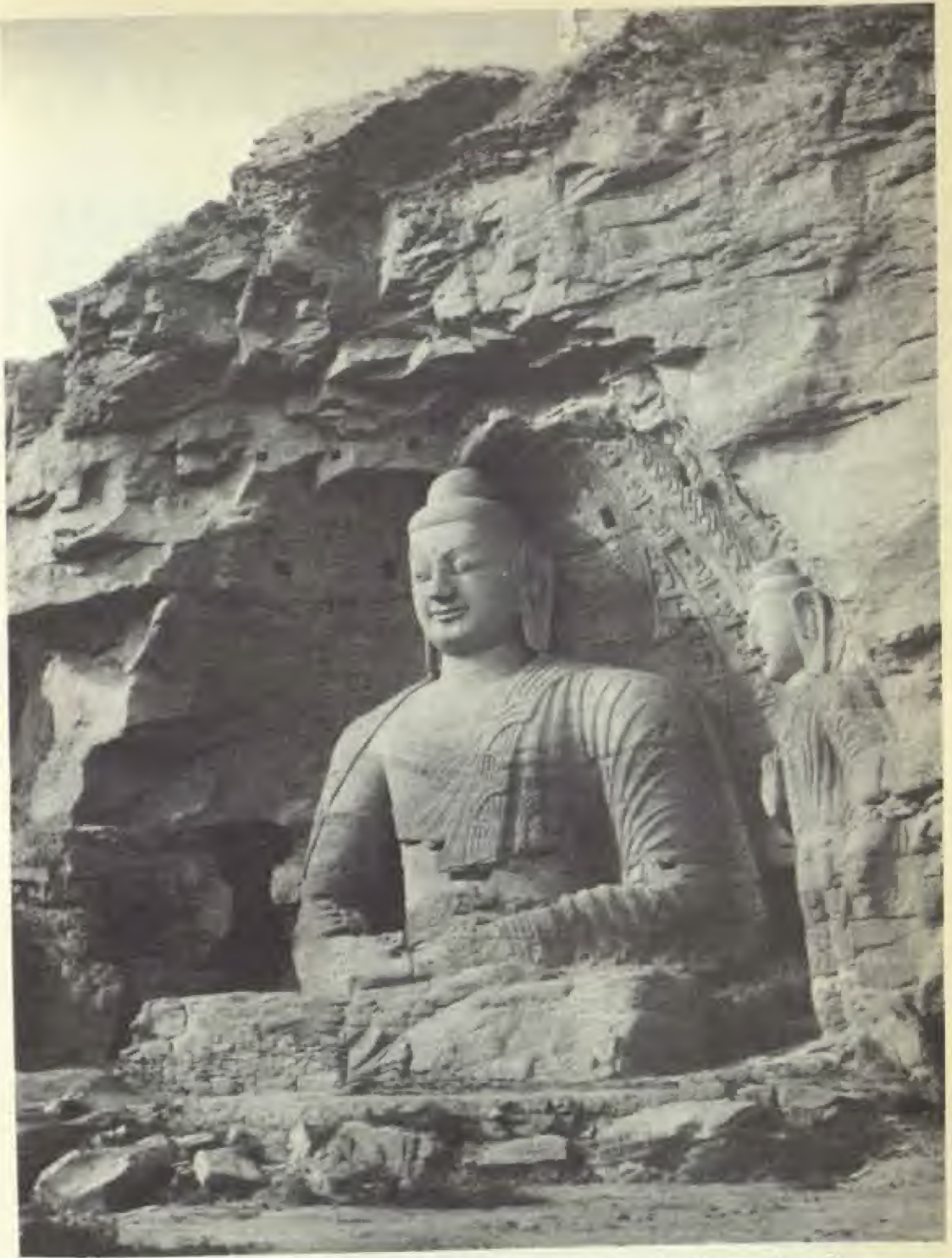
Winged Lion, from the
Tomb of Hsiao Hsiu.
518 A.D. c. 12'.
Nanking. P. GUINET



Camel, Tang Dynasty, 618-906 A.D.
Clay, 10 x 11". Rietberg Museum, Zurich
(Collection E. v. d. Heydt)



Prabhūtaratna and Sākyamuni (Buddhist Shrine). 518 A.D. Gilt bronze, 10 $\frac{1}{4}$ ".
 Guimet Museum, Paris. P: ARCH. PHOT.



Colossal Buddha, c. 450-500 A.D. c. 45'. Cave No. 20, Yün-kang, Shansi.

P: COURTESY LAURENCE SICKMAN, KANSAS CITY



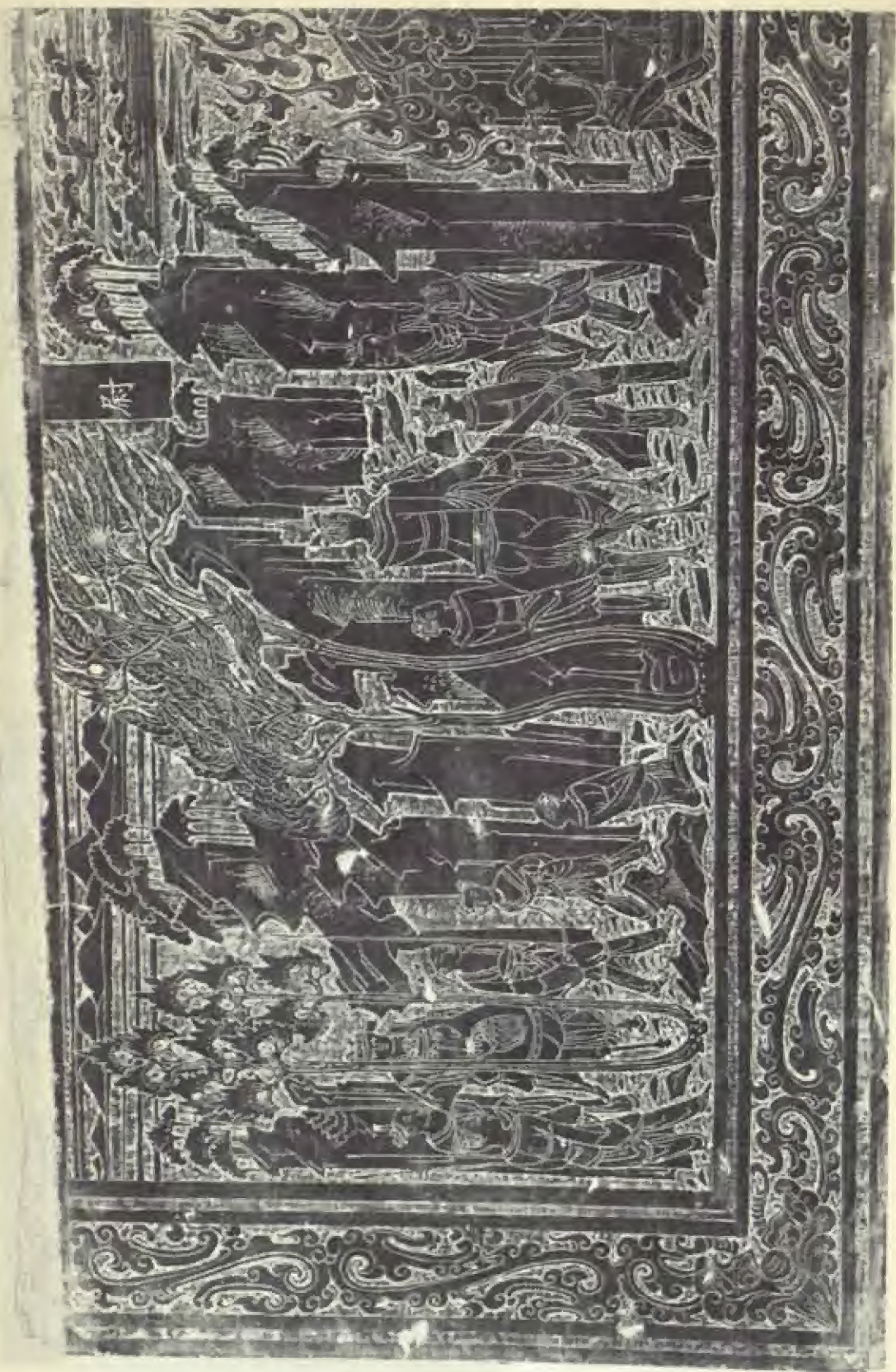
*Buddhist Stele. 554 A.D. 7'.
Museum of Fine Arts, Boston*



(A) Detail of p. 322



(B) *Empress and Court*, from Pin-yang Cave, Lung-mên. Early 6th century. 76 x 109".
Nelson Gallery of Art and Arkins Museum, Kansas City





OPPOSITE PAGE

Engraved Stone Sarcophagus
(detail). c. 525. A.D. 24".
Nelson Gallery of Art
and Arkins Museum
Kansas City

RIGHT

Wounded Horse, from
the Tomb of Emperor
T'ang T'ai-tsung
Commissioned 637. A.D. 68".
University Museum,
Philadelphia



Bodhisattva.
T'ang Dynasty,
8th century A.D. 38".
Freer Gallery of Art,
Washington, D. C.



Lohan. Sung Dynasty, 12th century. Three-color glazed terracotta, c. 40".
University Museum, Philadelphia



OPPOSITE PAGE

Figurine,
 from Satohara
 (Gumma Prefecture).
 Late Jōmon,
 4th-3rd century B.C.
 Clay, 11 $\frac{3}{4}$ ".
 Collection Y. Yamasaki.
 P: ASUKAEN, NARA

RIGHT

Warrior in Armor.
 Haniwa, 6th century A.D.
 Clay, 25". Collection
 Yoshio Negishi,
 Saitama-ken





Miroku (Maitreya)
Meditating. c. 650 A.D.
 Wood, 52".
 Chūgūji Nunnery,
 Nara-ken.
 P: ASUKAEN, NARA



Detail of p. 332 A.
P: ASUKAEN, NARA



(A) *Eleven-Headed Kannon*. 8th century A.D.
Dry lacquer, 82". Shōrin-ji,
Nara-ken. P: ASUKAEN, NARA



(B) *Jikokuten (Guardian Deity)*.
8th century A.D. Clay, 64". Kaidan-in,
Todai-ji, Nara. P: ASUKAEN, NARA



Portrait of Ganjin. 763-784 A.D. Dry lacquer, 32".
Kaisan-dō, Tōshōdai-ji, Nara. P: NATIONAL MUSEUM, TOKYO



ABOVE

Amida Buddha. 1252. Bronze, c. 37'4". Kamakura.

P: COURTESY R. T. PAINE, MUSEUM OF FINE ARTS, BOSTON

OPPOSITE PAGE

UNKEI and FOLLOWERS. *Mūchaku*. Early 13th century. Wood, 75".
Hokuen-dō, Kōfuku-ji, Nara





Portrait of Uesugi Shigetsuna.
13th century. Wood, 27½".
Meigetsu-in, Kanagawa
Prefecture.

P. COURTESY EXHIBITION
DELEGATION, "ART TREASURES
FROM JAPAN," 1958

LEFT

(A) *Bagaku Mask (Ryō-ō)*.

13th century. Wood, 15".

Kanzeon-ji, Fukuoka.

P: COURTESY EXHIBITION DELEGATION,

"ART TREASURES FROM JAPAN," 1958



LEFT

(B) *Nō Mask (Horai Onna)*.16th century. Wood, 8 $\frac{1}{8}$ ".

National Museum, Tokyo

ABOVE

(C) *Kyogen Mask (O Oji)*.15th century. Wood, 7 $\frac{3}{8}$ ".

National Museum, Tokyo





Procession of Dignitaries, wall painting from a tomb. Later Han Dynasty, 2nd century A.D.

Liao-yang, Manchuria. P: COURTESY LAURENCE SICKMAN, KANSAS CITY

OPPOSITE PAGE

KU K'AI-CHUN. *Family Scene*. from the scroll, *Admonitions of the Instructress to the Court Ladies*, c. 350-400 A.D.
Painting on silk, $9\frac{3}{4} \times 136\frac{1}{2}$ " . British Museum, London

蓋無恃不貴隆：者墜墜于小室戒彼
 遂比之金斯則繁尔類



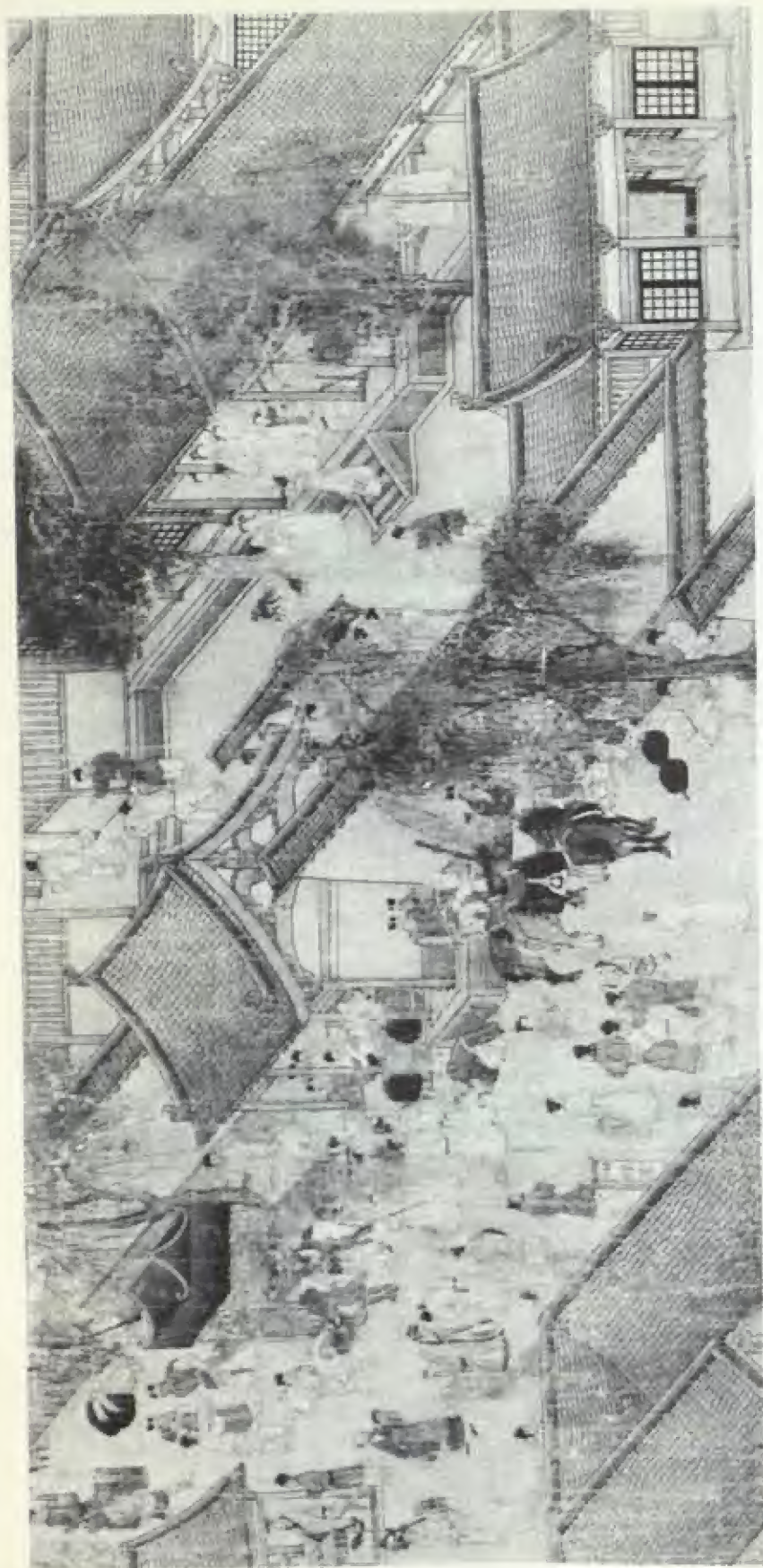


Landscape (detail of wall painting). Early 8th century A.D. Cave No. 70,
Tun-huang. P: COURTESY LAURENCE SICKMAN, KANSAS CITY



Palace Ladies Tuning the Lute and Drinking Tea, 10th or 11th century version of a design attributed to Chou Fang (c. 800 A.D.).

Scroll painting on silk, 11 x 29½". Nelson Gallery of Art and Atkins Museum, Kansas City



ABOVE

The Return of Lady W'u-chi from Captivity in Mongolia. 12th century. Painting on silk,
10 x 22". Museum of Fine Arts, Boston

OPPOSITE PAGE

Hsu TAO-NING. *Fishing in a Mountain Stream* (detail). 11th century. Ink drawing on silk, 19 x 82".
Nelson Gallery of Art and Atkins Museum, Kansas City





ABOVE

MA YÜAN. *Bare Willows and Distant Mountains*. c. 1190-1224. Painting on paper, 9½".
Museum of Fine Arts, Boston

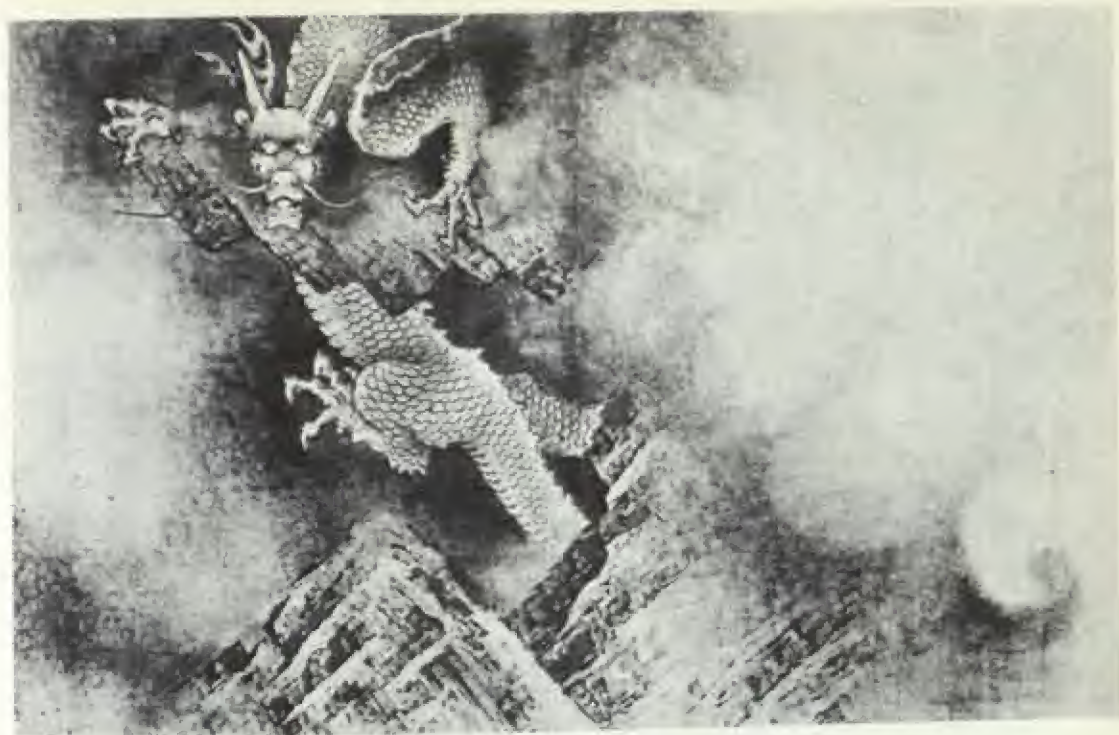
OPPOSITE PAGE

LIANG K'AI (OF EARLY JAPANESE COPY?) *The Sixth Patriarch, Hui-néng, Tearing up the Sutras*.
13th century. Ink drawing on paper, 28 x 12¼". National Museum, Tokyo





Dragon Vase (Tz'u chou ware). Sung Dynasty, 10th-13th century. 22½".
Nelson Gallery of Art and Atkins Museum, Kansas City



CH'ËN JUNG. *Nine Dragon Scroll* (details). 1244. Ink and slight color on paper,
 18 $\frac{1}{4}$ " x 35'10". Museum of Fine Arts, Boston



ABOVE

LI K'AN. *Bamboo* (detail). Late 13th century. Ink on paper, 14 $\frac{3}{4}$ x 9 $\frac{3}{2}$ ".
Nelson Gallery of Art and Atkins Museum, Kansas City

OPPOSITE PAGE

Maifu-rikiku. 9th-10th century A.D. Painting on silk, 10'8 $\frac{1}{2}$ " x 5'11". Yūshi Hachimankō,
Wakayama. P: COURTESY EXHIBITION DELEGATION, "ART TREASURES FROM JAPAN," 1958





*Animal Scrolls (details). 12th century. Ink on paper, 12". Kōzan-ji, Kyoto.
P: COURTESY R. T. PAINE, MUSEUM OF FINE ARTS, BOSTON*



Scroll of the Hungry Ghosts (Gaki Zōshi) (details). c. 1200. Painting on paper, 11¼" x 17'8".
National Commission for Protection of Cultural Properties, Japan.

P: COURTESY EXHIBITION DELEGATION, "ART TREASURES FROM JAPAN," 1958



FUJIWARA TAKANOBU. *Portrait of Yoritomo*. Late 12th century. Painting on silk, 54 x 44".
Jingoji, Kyoto. P: ASUKAEN, NARA



*Portrait of Gongō (detail). 12th century copy of a 9th century original.
 Painting on silk, 66 x 34". Fumon-in, Kōyasan, Wakayama Prefecture.
 P: COURTESY EXHIBITION DELEGATION, "ART TREASURES FROM JAPAN," 1958*



*The Burning of the Sanjō Palace (detail). 13th century. Scroll painting on paper,
16" x 23'. Museum of Fine Arts, Boston*



*The Adventures of Kibi in China (detail). Early 13th century. Scroll painting on paper,
12" x 80". Museum of Fine Arts, Boston*

三會龍華未斷當
長街短巷忘得狂
市裏雲許乾坤大
柱丈頭邊日月長
竟承陀天乾屎橛
泥盧梅園水雲鄉
弄言我是真弥勒
家醜無端向外揚

玉几 云即祥黃



MOKUAN. *Hotei*. Early
14th century. Ink on
paper, 45". Collection K.
Sumimoto, Japan.

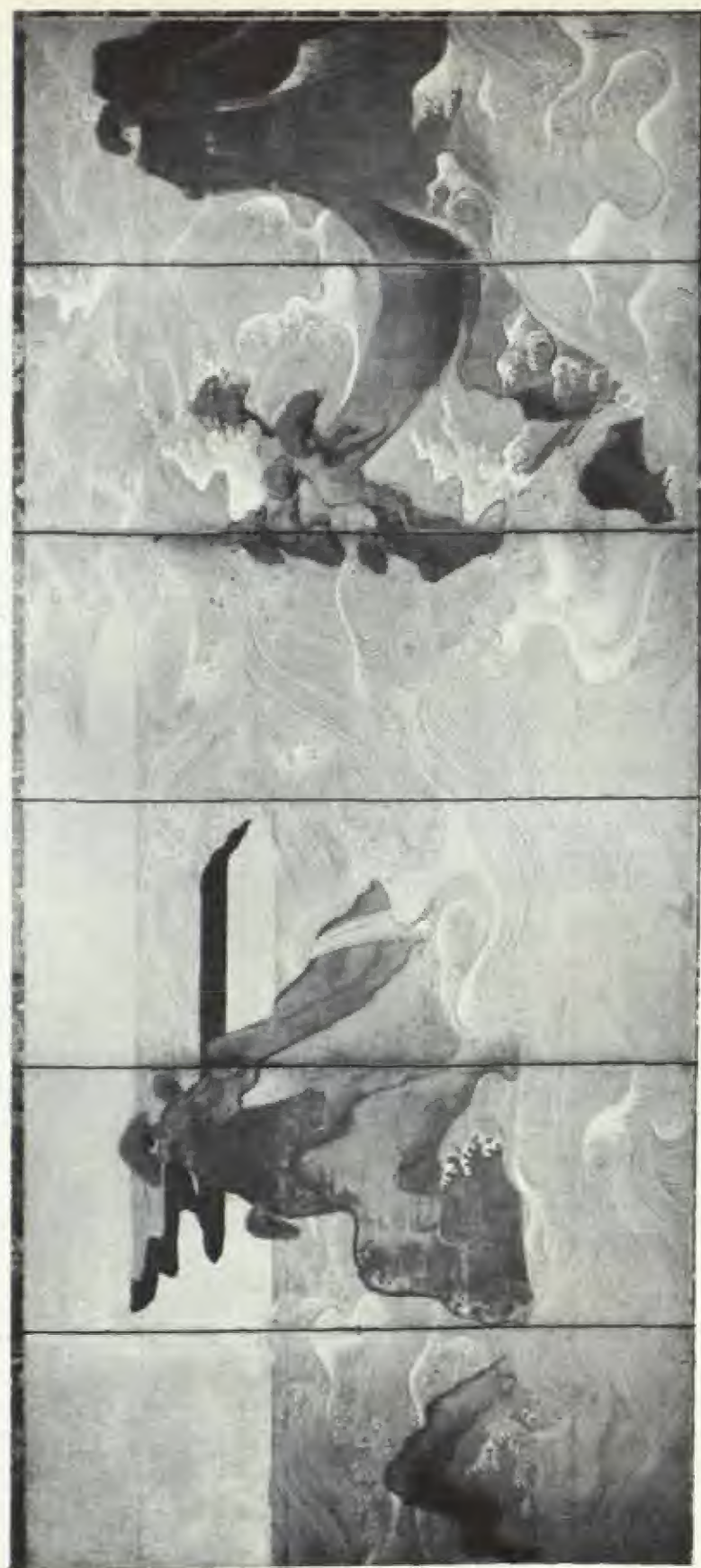
P: COURTESY R. T. PAINE,
MUSEUM OF FINE ARTS, BOSTON



SESSHŪ. *Winter Landscape*. Late 15th century. Ink on paper,
18 x 11½". National Museum, Tokyo



HAGESAWA TŌHAKU. *Pines* (detail), from a screen. Late 16th century.
Ink on paper, 61". National Museum, Tokyo.
P: COURTESY EXHIBITION DELEGATION, "ART TREASURES FROM JAPAN," 1958



NONOMURA SÔATSU. *Waves at Matsushima* (painted screen). Early 17th century.
Paper, 65½". Freer Gallery of Art, Washington, D. C.

LEFT

(A) *Bishamonten* (woodcut). 1162.
Museum of Fine Arts, Boston



BELOW

(B) *KAIGETSUDŌ ANCHI.*
A Famous Beauty
(woodcut). c. 1710.
The Art Institute of Chicago





KITAGAWA UTAMARO.
*House Cleaning at the End
 of the Year* (two of five scenes).
 c. 1800. Nelson Gallery of Art
 and Atkins Museum,
 Kansas City

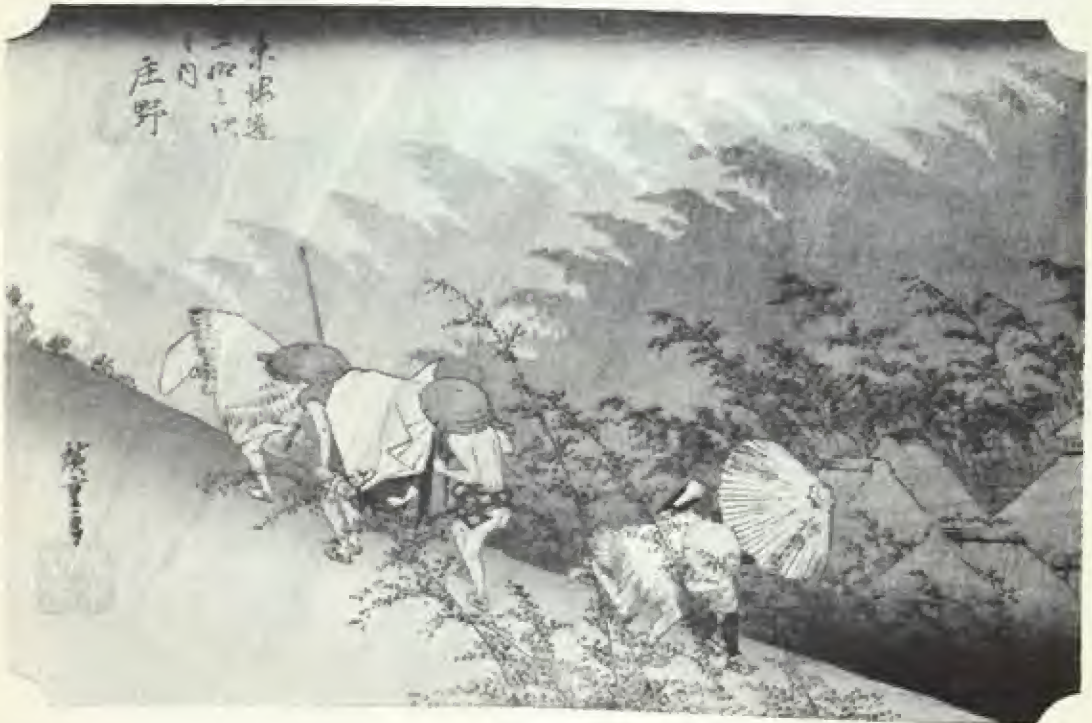


LEFT

(A) TOSHUSAI SHARAKU.
The Actor Orani Oniji III
(in a role of October 14, 1794).
The Art Institute of Chicago

BELOW

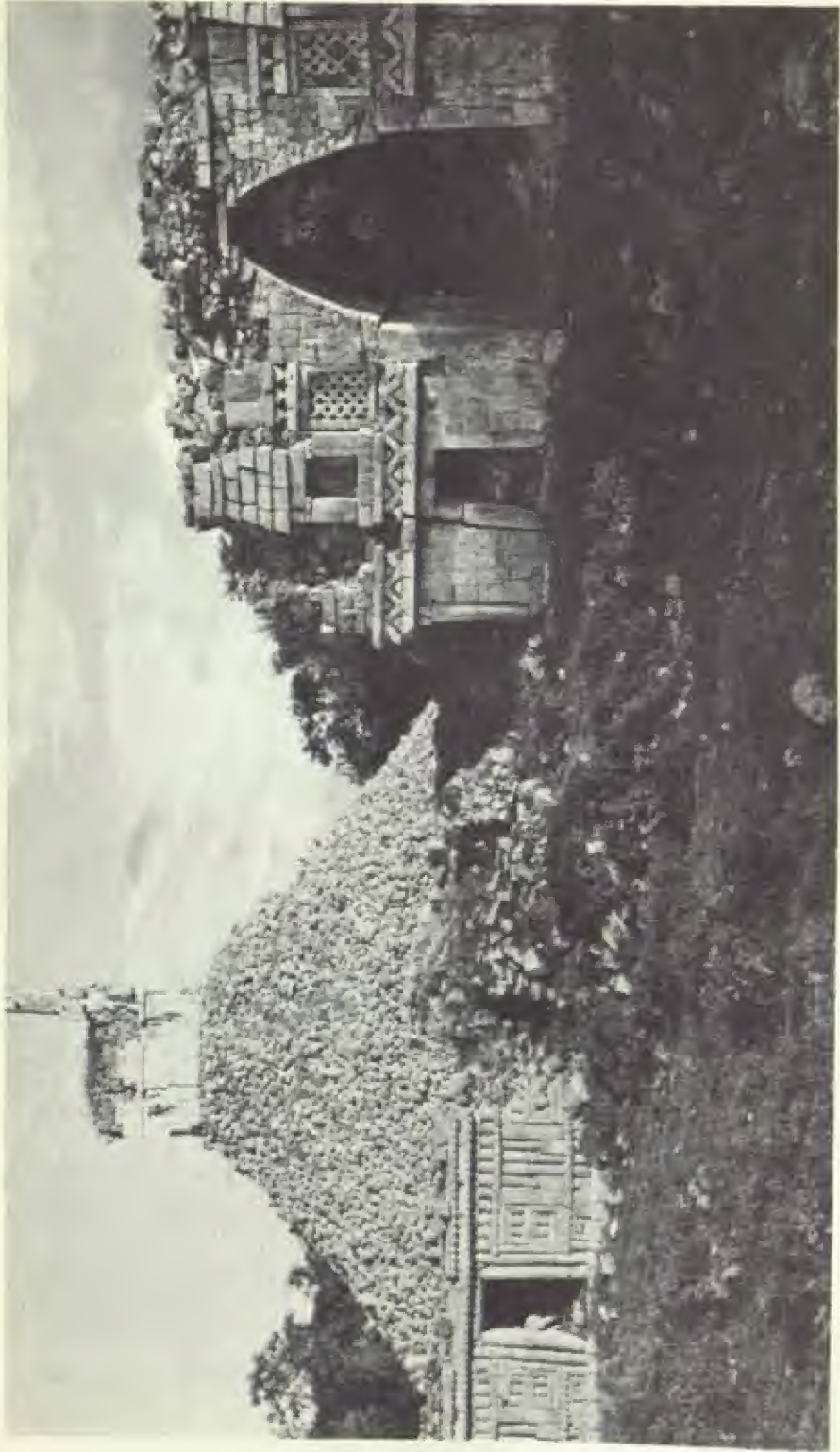
(B) ANDŌ HIROSHIGE.
Light Showers at Shono (woodcut)
1833.
Nelson Gallery of Art
and Atkins Museum, Kansas City



ASIA AND AMERICA

*12. American Art
before Columbus*

Gesturing Figure, from Colima, Mexico. c. 500-900 A.D.
Clay, 11". Museum of Primitive Art, New York

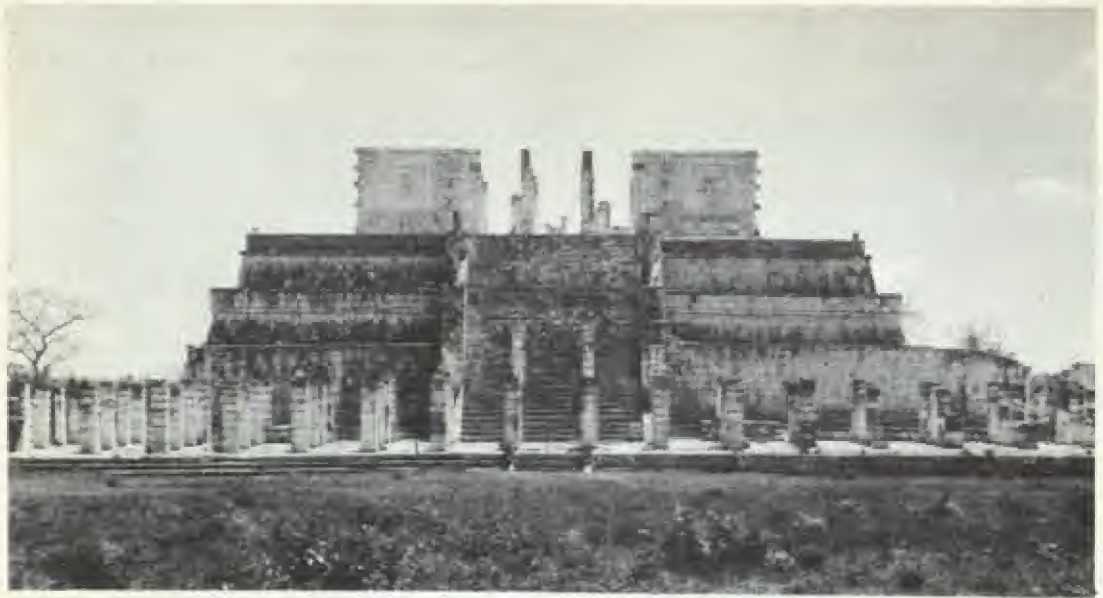


Mayan Palace and Temple. 11th-12th century. Labná, Yucatan.
P: COURTESY LORING HEWEN, NEW YORK



Detail of p. 366 A.

P. CARNEGIE INSTITUTION OF WASHINGTON, WASHINGTON, D.C.



(A) Temple of the Warriors. 11th century. Chichen Itzá, Yucatan.

P: © LAURA GILPIN, SANTA FE, NEW MEXICO



(B) *Chacmool*, from Chichen Itzá. 42". National Museum, Mexico City. P: INA MEXICO



Temple of Quetzalcoatl. 9th century A.D. Teotihuacán,
Mexico. P: INA MEXICO



Inca Citadel. 15th century. Machu Picchu, Peru.
P: COURTESY PÁL KELEMEN, from *Medieval American Art*



(A) Masonry. 15th century. Ollantaytambo, Peru. P: H. UBBELOHDE-DOERING



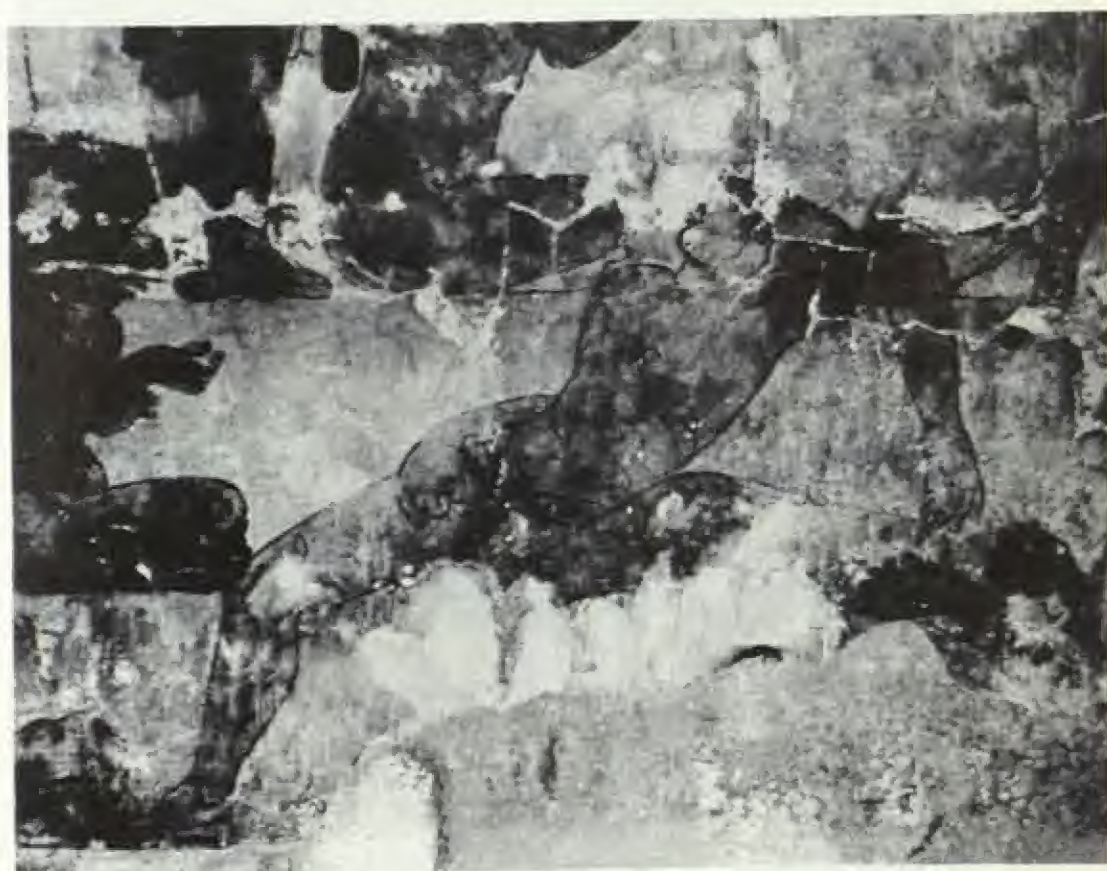
(B) "Gateway of the Sun." c. 1000-1300. Tihuanaco, Bolivia.
P: COURTESY PÁL KELEMEN, FROM *Medieval American Art*



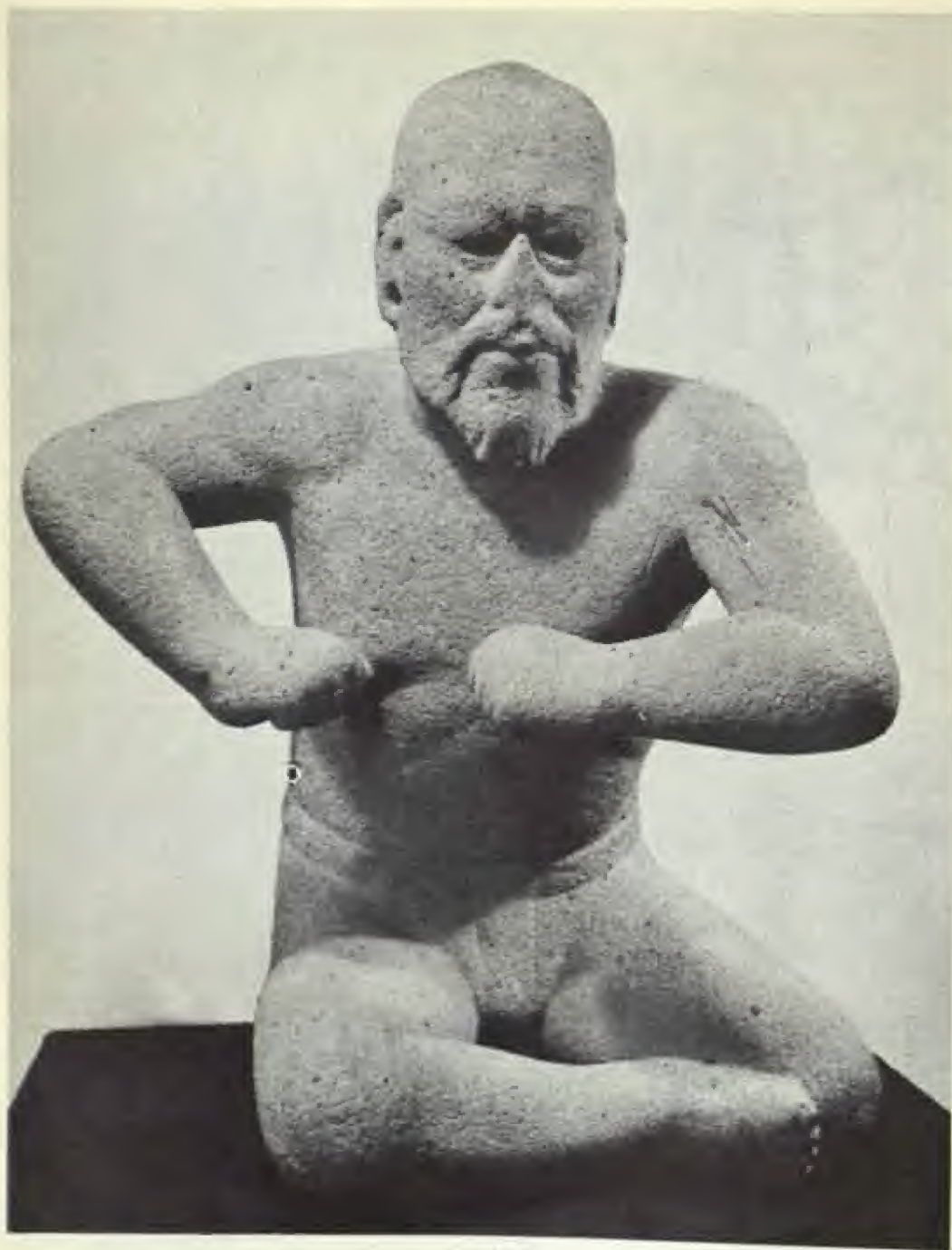
The Corn God,
 detail of
 Stele No. 40, from
 Piedras Negras.
 Mayan,
 8th century A.D.
 National Museum,
 Guatemala City.
 P: UNIVERSITY
 MUSEUM,
 PHILADELPHIA



(A) *Arraignment of Prisoners* (watercolor copy), Mayan wall painting.
6th century A.D. Bonampak, Mexico. P: INA MEXICO



(B) Detail of A (photograph showing condition at the time of discovery).
P: GILES G. HEALY, COURTESY PÁL KELEMEN, FROM *Medieval American Art*



ABOVE

Wrestler (Olmec), from Uxpanapan. 1st century B.C. ? 16".
Private collection, Mexico City. P: GROTH-KIMBALL

OPPOSITE PAGE

Coatlicue (Goddess of Earth and Death). Aztec, 15th century. 99".
National Museum, Mexico City. P: GROTH-KIMBALL





Seated Female Figure (Quimbaya), from Cauca, Colombia. c. 1000-1300. Gold, 11½". Museo Arqueológico y de America, Madrid. P: COURTESY CONNAISSANCE DES ARTS, PARIS



Battle of Bean Warriors (stirrup-spout jar). Mochica,
c. 400-1000. The Art Institute of Chicago



LEFT

(A) Beaker (Chimu).
c. 1300-1438. Gold, 6½".
The Art Institute of Chicago



RIGHT

(B) Portrait Jar (Mochica).
c. 400-1000. Clay, 4½".
Collection Norbert Mayrock,
Santiago, Chile

PART THREE

THE MIDDLE AGES

13. Early Medieval Art

14. Romanesque Art

15. Gothic Art North of the Alps

16. Gothic Art in Italy

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THE MIDDLE AGES

13. Early Medieval Art

Balustrade Relief Inscribed with the Name of the Patriarch Sigvald (now part of Baptismal Font).
762-776 A.D. C. 3 x 5'. Cathedral, Cividale, Italy. P: BRISIGHELLI, UDINE



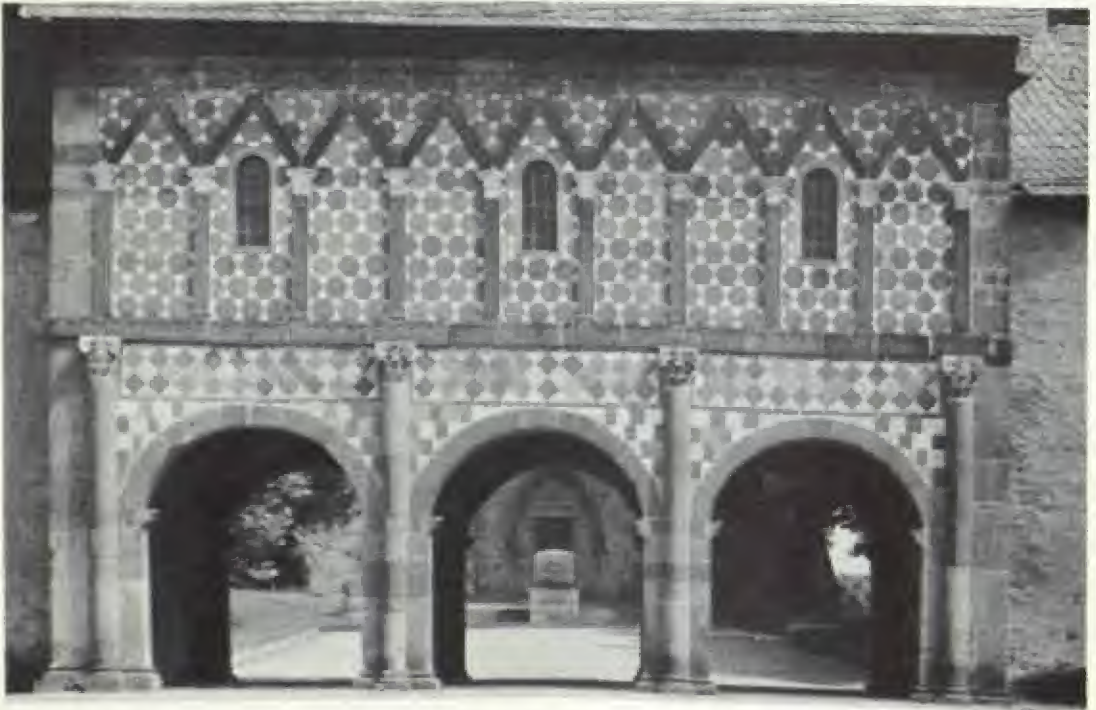
LEFT

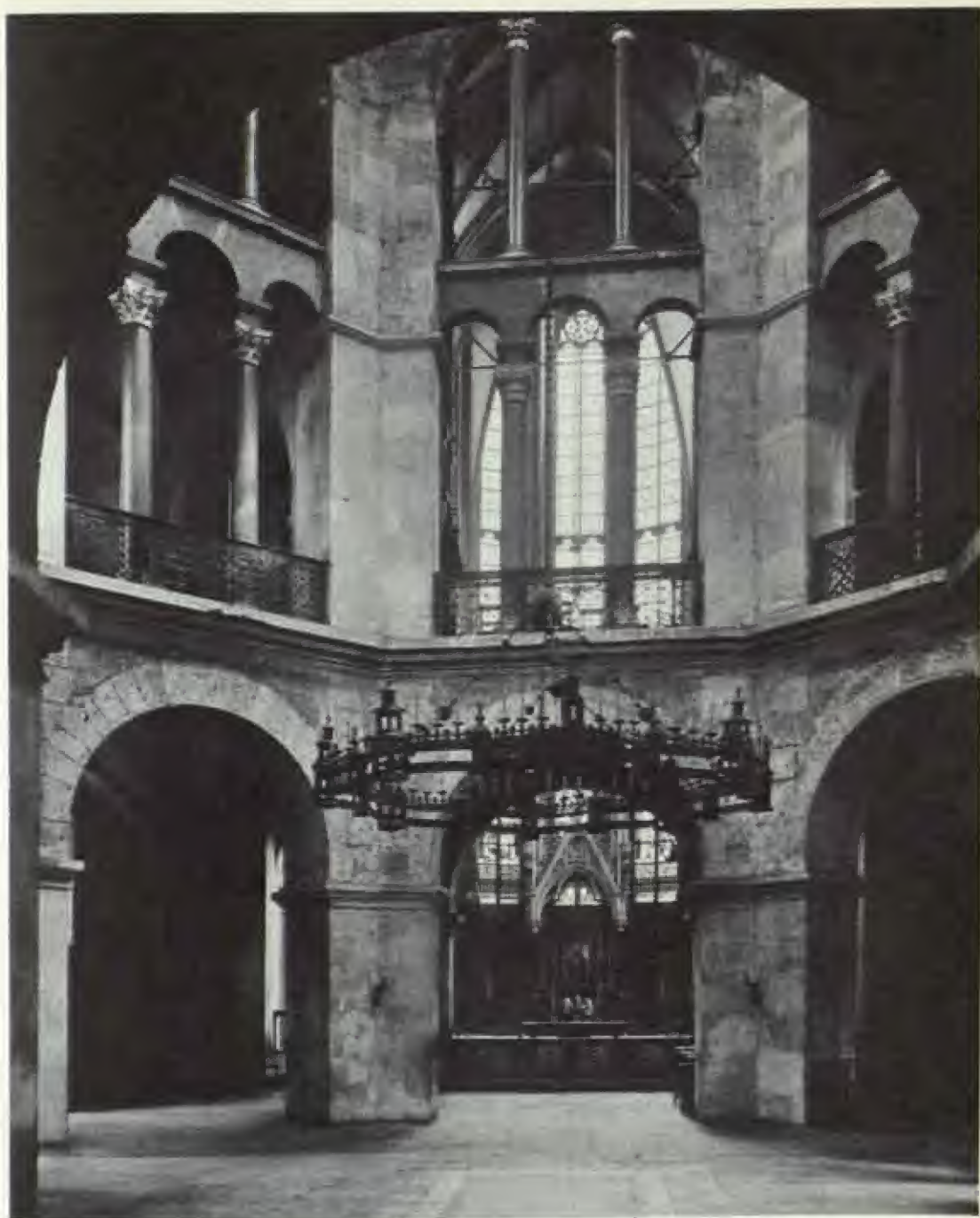
(A) Church Tower. c. 1000.
Earl's Barton, Northamptonshire,
England. P: KERSTING

BELOW

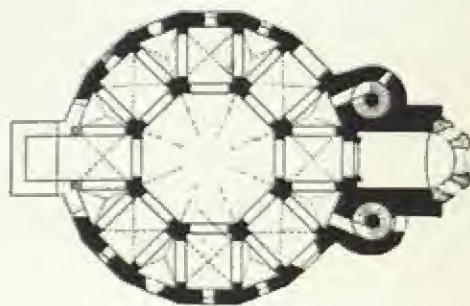
(B) Monastery Gate. Begun 767 A.D.
Lorsch, Germany.

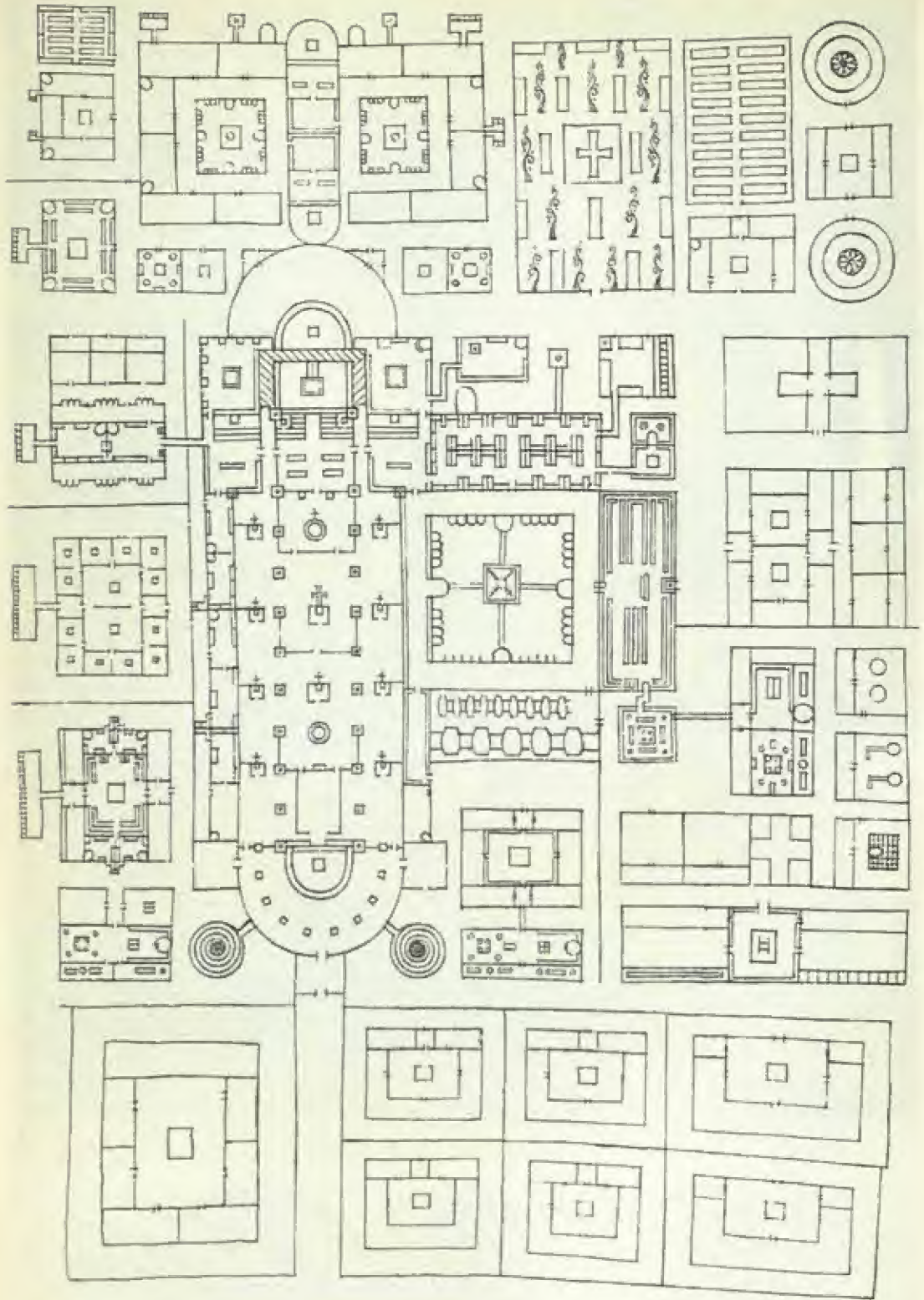
P: SCHMIDT-GLASSNER





Interior and plan of the Chapel
of Charlemagne. Consecrated 805 A.D.
Aachen (Aix-la-Chapelle). P: son





Ideal Plan of the Monastery of St. Gall. Before 830 A.D. Stiftsbibliothek, St. Gall, Switzerland.
 P: COURTESY WALTER HORN, BERKELEY, CAL.

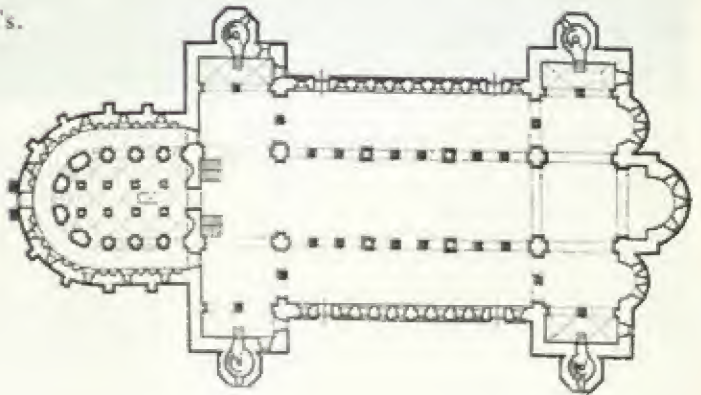


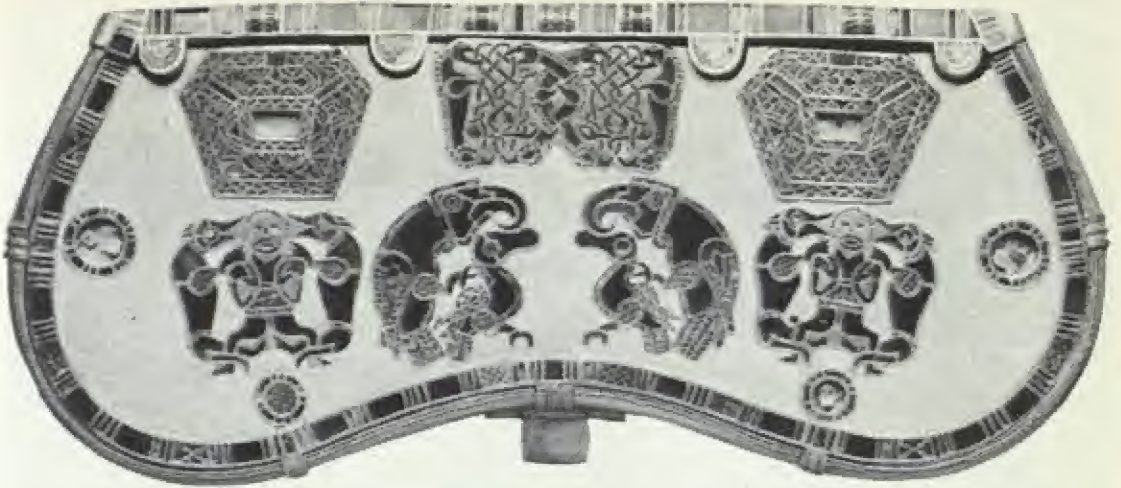
West Façade ("Westwerk"), Monastery Church. 873-885 A.D. Corvey, Germany.

P: © DR. HERWIG HAPPE, MUENSTER

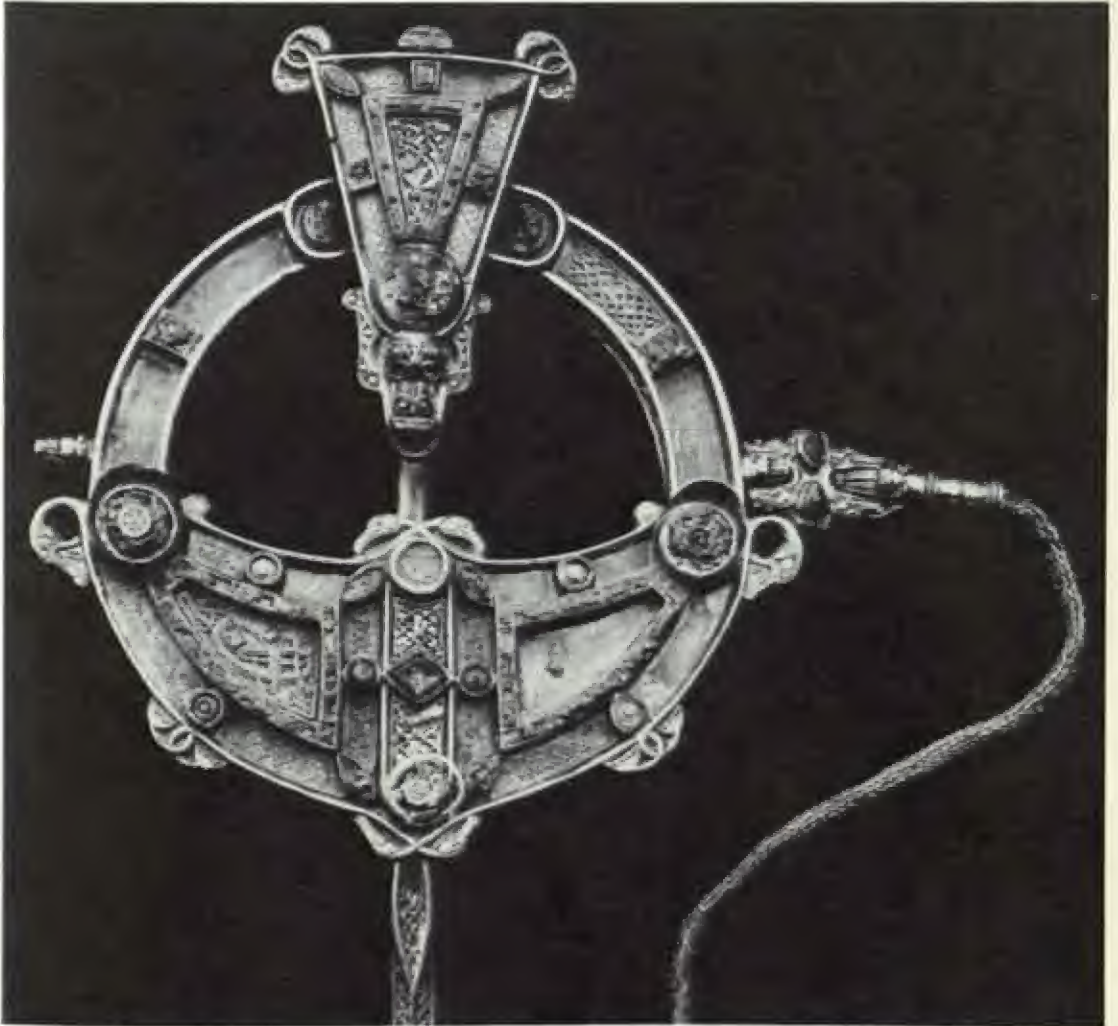


View and plan of St. Michael's.
1001-33, Hildesheim,
Germany. P: SDB





(A) Gold and Enamel Purse Cover, from the Sutton Hoo Ship-Burial, Suffolk.
Before 655 A.D. British Museum, London



(B) *The Tara Brooch* (portion). Early 8th century A.D. National Museum, Dublin.

P: IRISH TATLER & SKETCH, DUBLIN

RIGHT

Animal Head (terminal of a post),
from the Viking Ship Find at Oseberg. c. 825 A.D.
Wood, photo slightly larger than actual size.
University Museum of Antiquities, Oslo.

P: COURTESY PETER ANKER, OSLO

OPPOSITE PAGE, LEFT

(A) Sculptured Portal. c. 1050.
Stave Church at Urnes, Norway.

P: O. BAERING, COURTESY PETER ANKER, OSLO

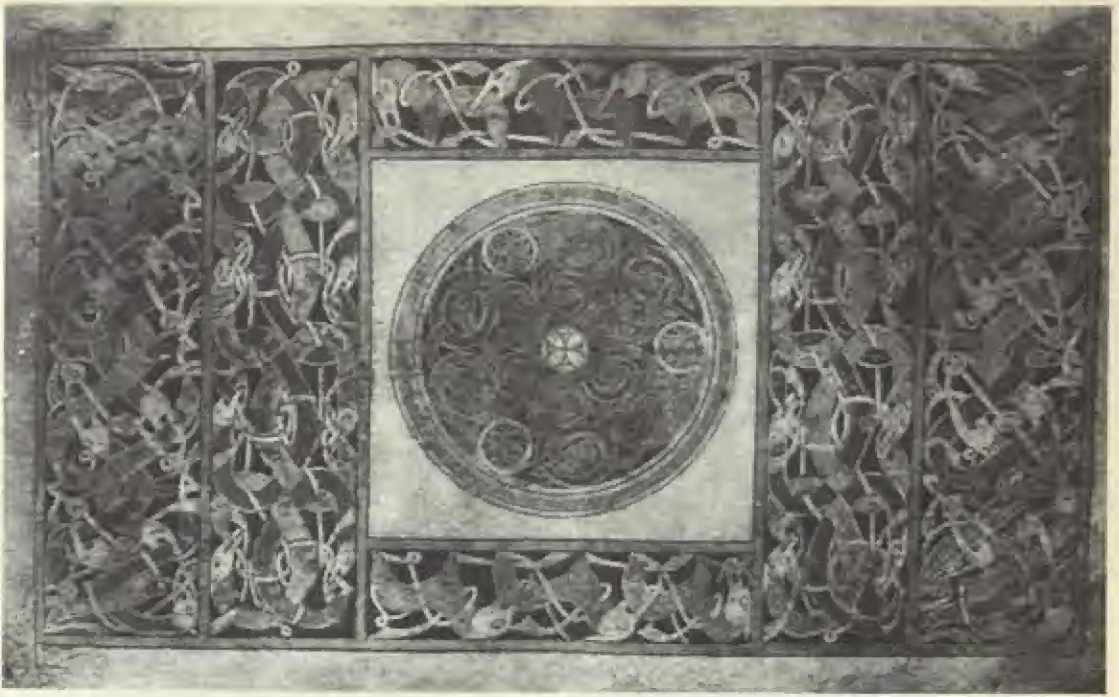
OPPOSITE PAGE, RIGHT

(B) Ornamented Page, from
the *Book of Durrow*.

Late 7th century A.D.

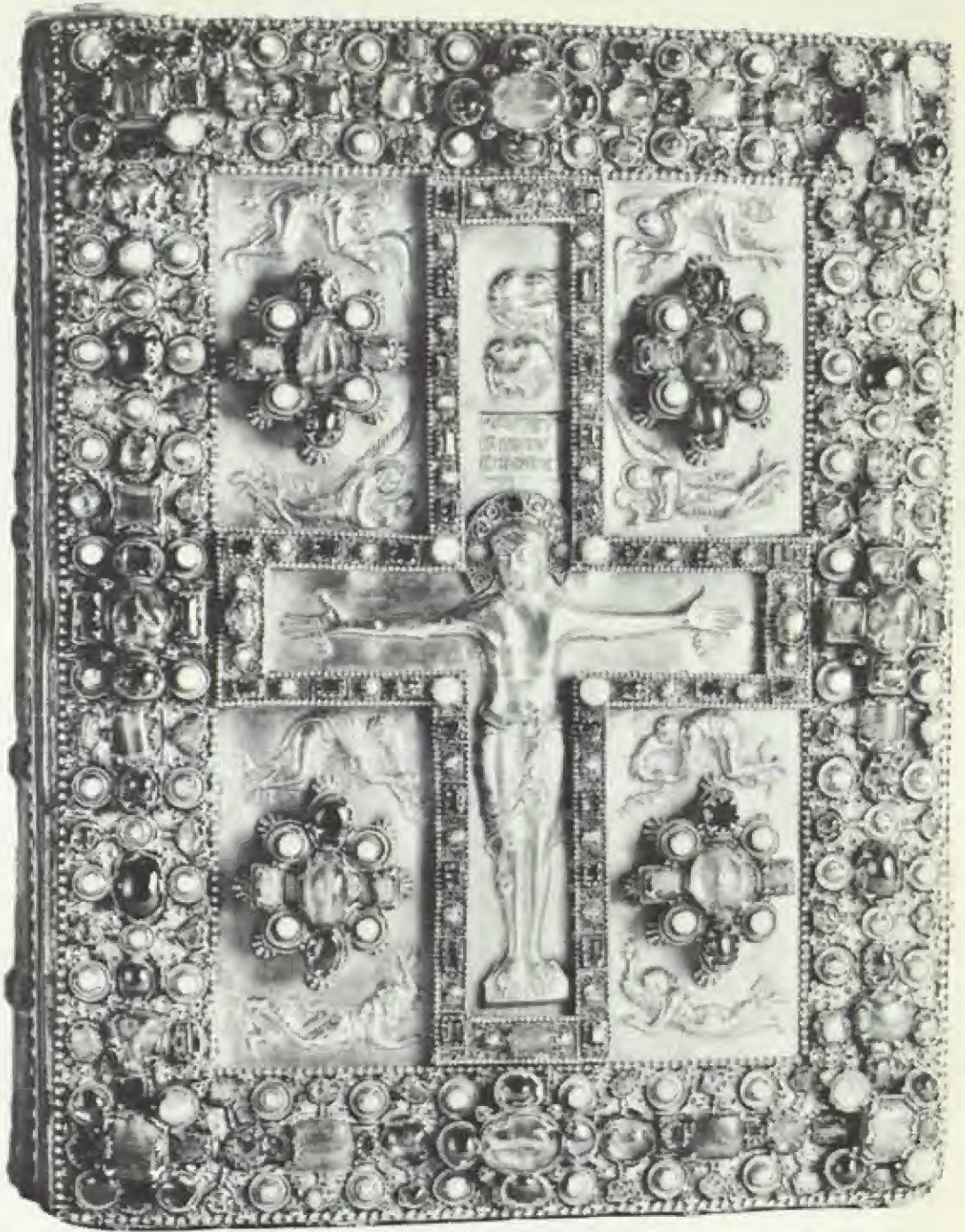
Trinity College Library, Dublin







Charlemagne? 9th century A.D. Bronze statuette.
The Louvre, Paris. P. GIRAUDON



Front Cover of the *Lindau Gospels*, c. 870 A.D. Gold and jewels.
The Pierpont Morgan Library, New York



Adam and Eve Reproached by the Lord and Cain Slaying Abel,
 details of the bronze doors of Bishop Bernward. 1015. Each c. 23 x 43".
 Hildesheim Cathedral, Germany. P: WERMAYER, HILDESHEIM



Crucifix. Late 11th century. Bronze, 43". Parish Church,
Werden-Essen, Germany. P: ANN BREDOL-LEPPER, AACHEN



The Gero Crucifix. c. 975-1000. Wood, 74".
Cathedral, Cologne. P: MARBURG



ABOVE

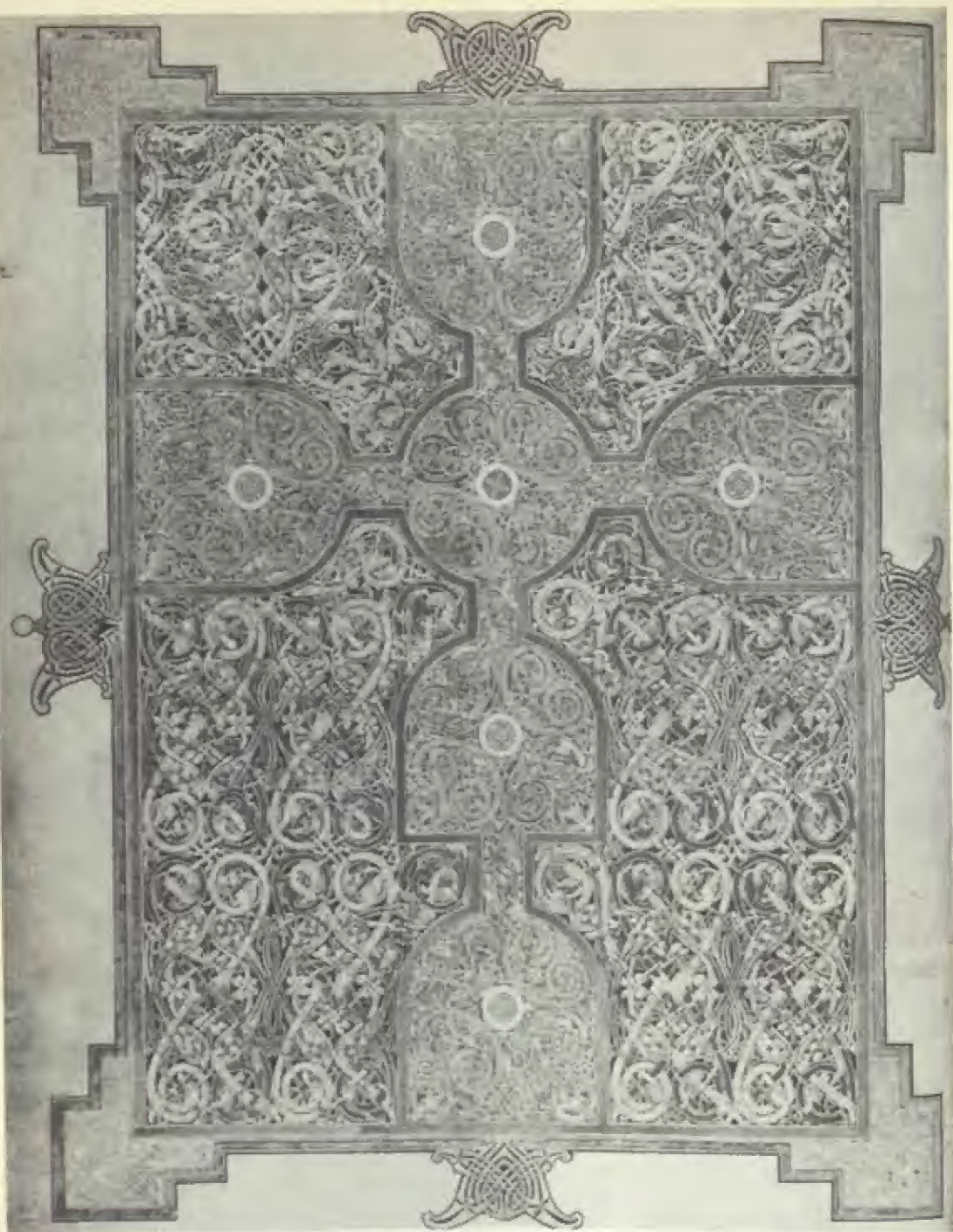
(A) *Christ and the Doubting Thomas*. c. 990 A.D., Ivory, $9\frac{1}{2} \times 4$ ". Formerly State Museums, Berlin

RIGHT

(B) *Tomb Slab of Rudolf of Swabia*. c. 1080-1100. Bronze, $77\frac{1}{2} \times 27$ ". Cathedral, Merseburg, Germany.

P: SBB





Cross Page, from the *Lindisfarne Gospels*, c. 700 A.D.
British Museum, London



Initial Page (XPI), from the *Book of Kells*. Late 8th century A.D.
Trinity College Library, Dublin. P: LENSMBN PRESS, DUBLIN



Symbol of St. Mark, from the Echternach Gospels.
 Early 8th century A.D. Bibliothèque Nationale, Paris



*The Crucifixion, from an Irish Gospel Book. c. 750-760 A.D.
Stiftsbibliothek, St. Gall, Switzerland*



(n) *St. Mark*, from the *Gospel Book of Ebbo of Reims*.
816-835 A.D. Municipal Library, Épernay, France



(A) *St. Matthew*, from the *Gospel Book of Charlemagne*.
c. 800 A.D. Schatzkammer, Kunsthistorisches Museum, Vienna

IME
 QULATUISD'SFORTITUDO
 MEA QUAREMEREPULIS
 TIEIQUARETRISTISINCEDO
 DUMAD'ELICITMEINIMICUS
 TABERNACULATUA
 GINTROIBOADALTARIDE
 ADDM'QUILAEIFICAT
 IUVENTUTIMMIAM
 BASME
 S'PIRAINDOQN'ADHUC
 CONFITEBORLIII'SALU
 TARSUULIGSMEIFID'IMS
 T



Illustration to Psalm 44, from the *Utrecht Psalter*. c. 832 A.D. University Library, Utrecht



The Annunciation, from a Sacramentary formerly at St. Gereon, Cologne. c. 990-1000.
Bibliothèque Nationale, Paris. P. MARBURG



*The Angel with the Millstone, from the Bamberg Apocalypse. c. 1020.
Bavarian State Library, Munich. P: HIRMER*



Initial Page of the Gospel of St. Luke, from a French Gospel Book.
c. 1000. The Pierpont Morgan Library, New York

THE MIDDLE AGES

14. *Romanesque Art*

The Abbey Church of Cluny Before 1798, detail of a watercolor by J.-B. Lallemand.
Bibliothèque Nationale, Paris



Crossing Tower and Choir. Begun early 11th century.
St. Philibert, Tournus, France. P. ARCH. PROT.



Interior, St. Philibert. Tournus. P: ROUBIER



Abbey Church. 1040-67. Jumièges, France. P: MARBURG



West Façade. Begun c. 1050. St. Etienne, Caen, France. P: ROUBIER



Nave and Choir, St. Etienne, Caen. P. ROUBIER



Nave. 1093-1130. Durham Cathedral, England. P. KERSTING



West Façade. Early 12th century. Notre-Dame-La-Grande, Poitiers, France.

P: MARTIN HÜRLIMANN, FROM *France*, LONDON, THAMES & HUDSON, 1957



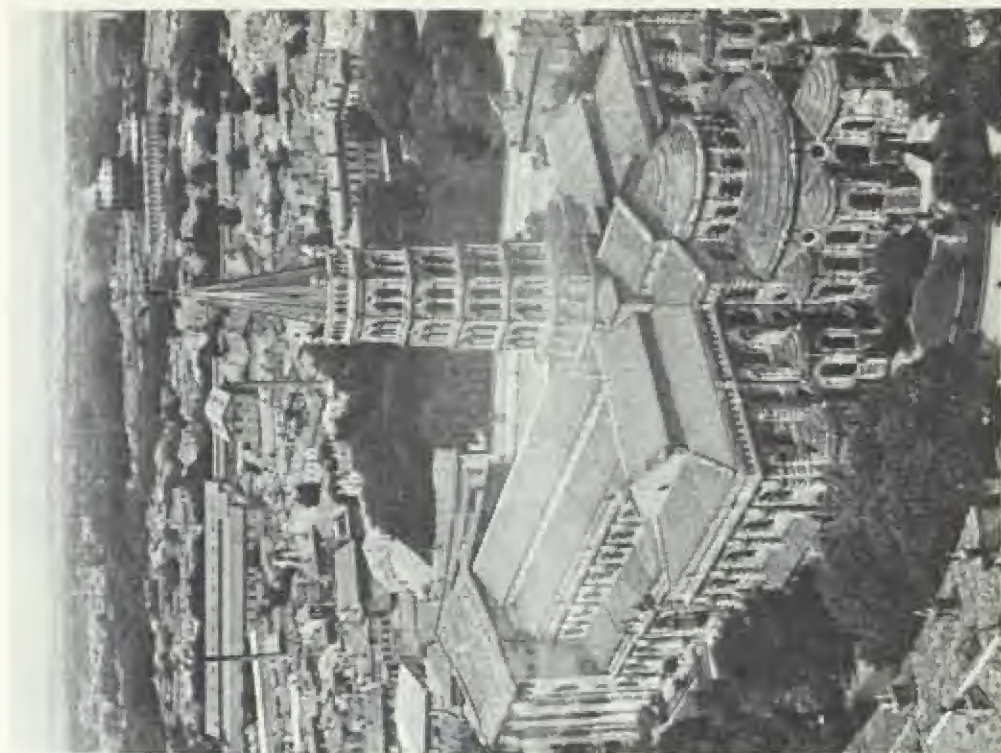
Nave. Begun c. 1080. St. Savin-sur-Gartempe, France. P: ROUBIER



Tournai Cathedral. Nave completed 1171, Belgium. P: AG.



(A) Aerial view of St. Front, Périgueux, France.
P: COMPAGNIE AÉRIENNE FRANÇAISE, SURESNES



(B) Aerial view of St. Sernin, Toulouse, France.
P: YAN, TOULOUSE



Interior, St. Front. c. 1125-30. Périgueux. P: ROUBIER



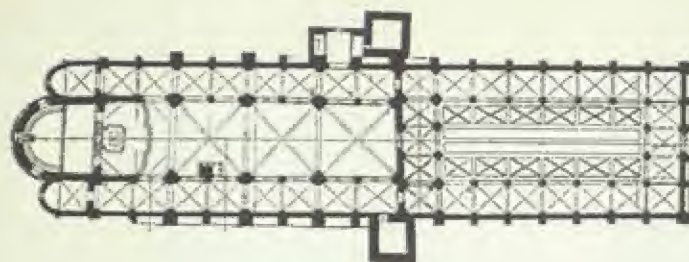
Nave. Early 11th century. St. Sernin, Toulouse. P: ROUBIER



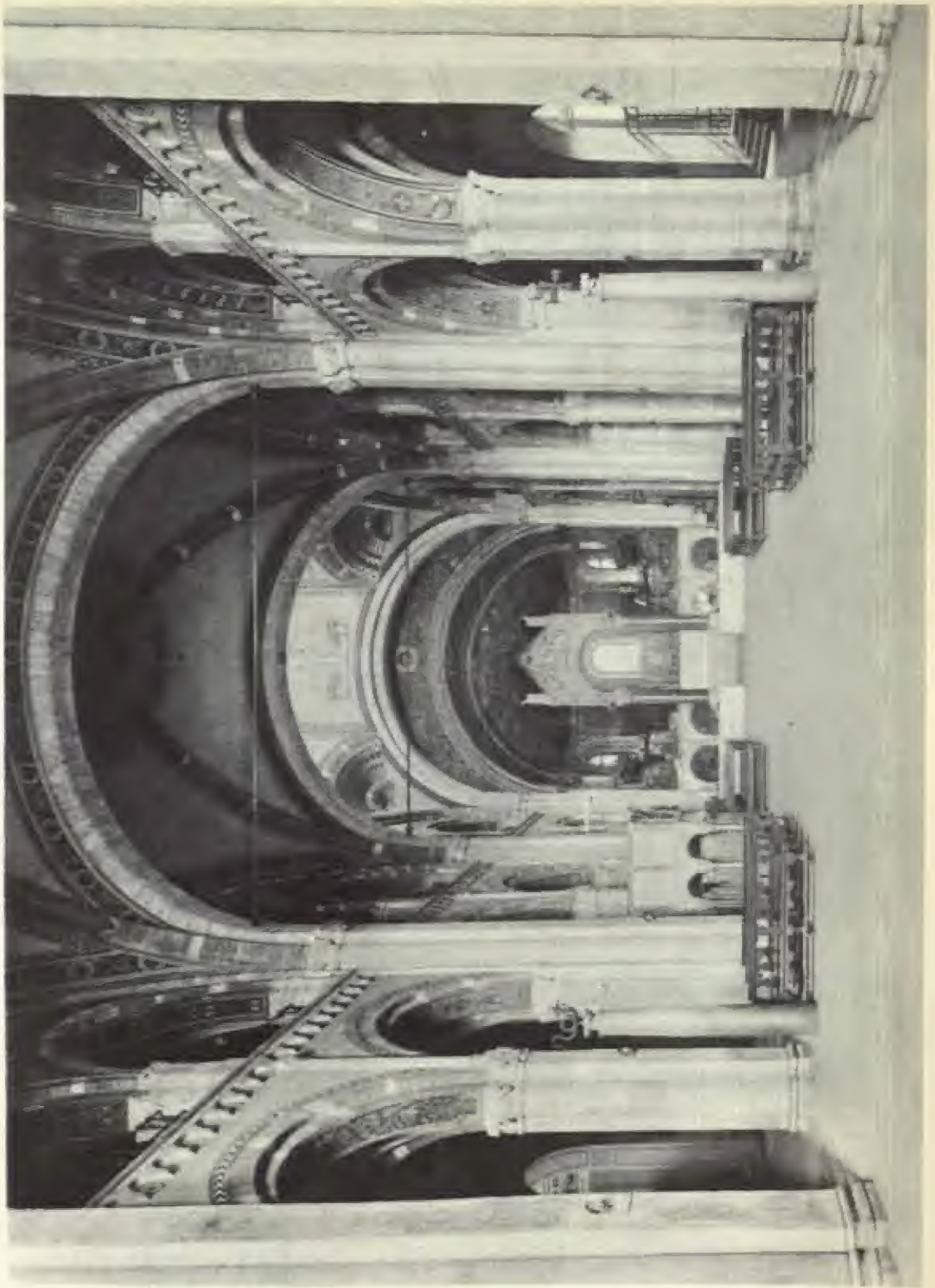
Nave Wall. Early 12th century. St. Lazare, Autun, France. P. ROUBIER



Speyer Cathedral. Begun 1030. Germany. P: sbb



View and plan of S. Ambrogio.
c. 1125-50. Milan. P; ALINARI

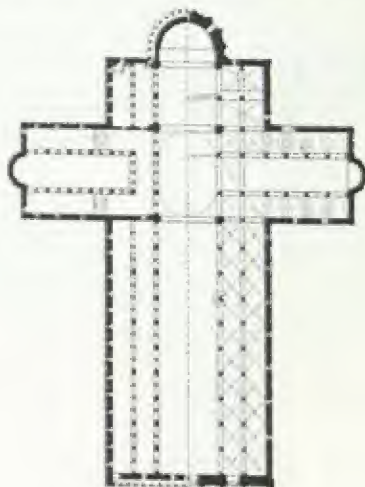


Interior,
S. Ambrogio.
Milan. P. ALINARI



View and plan of Pisa Cathedral.
Begun 1063. Italy.

P: KIDDER SMITH





Nave, Pisa Cathedral. P: ALINARI



ABOVE

Baptistery. Begun c. 1060. Florence. P: ALINARI

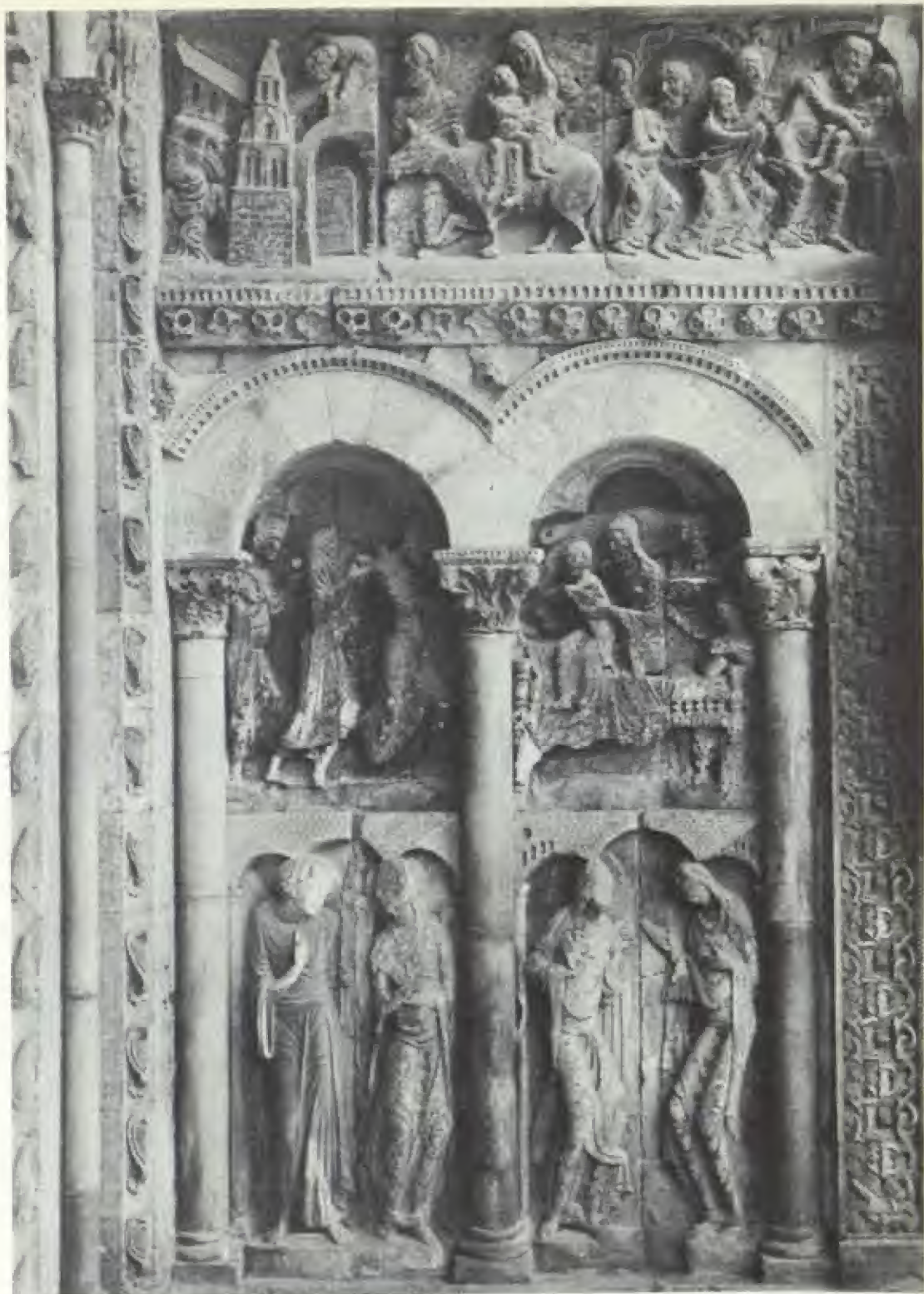
OPPOSITE PAGE

Christ in Glory. c. 1090. St. Sernin, Toulouse. P: ROUBIER

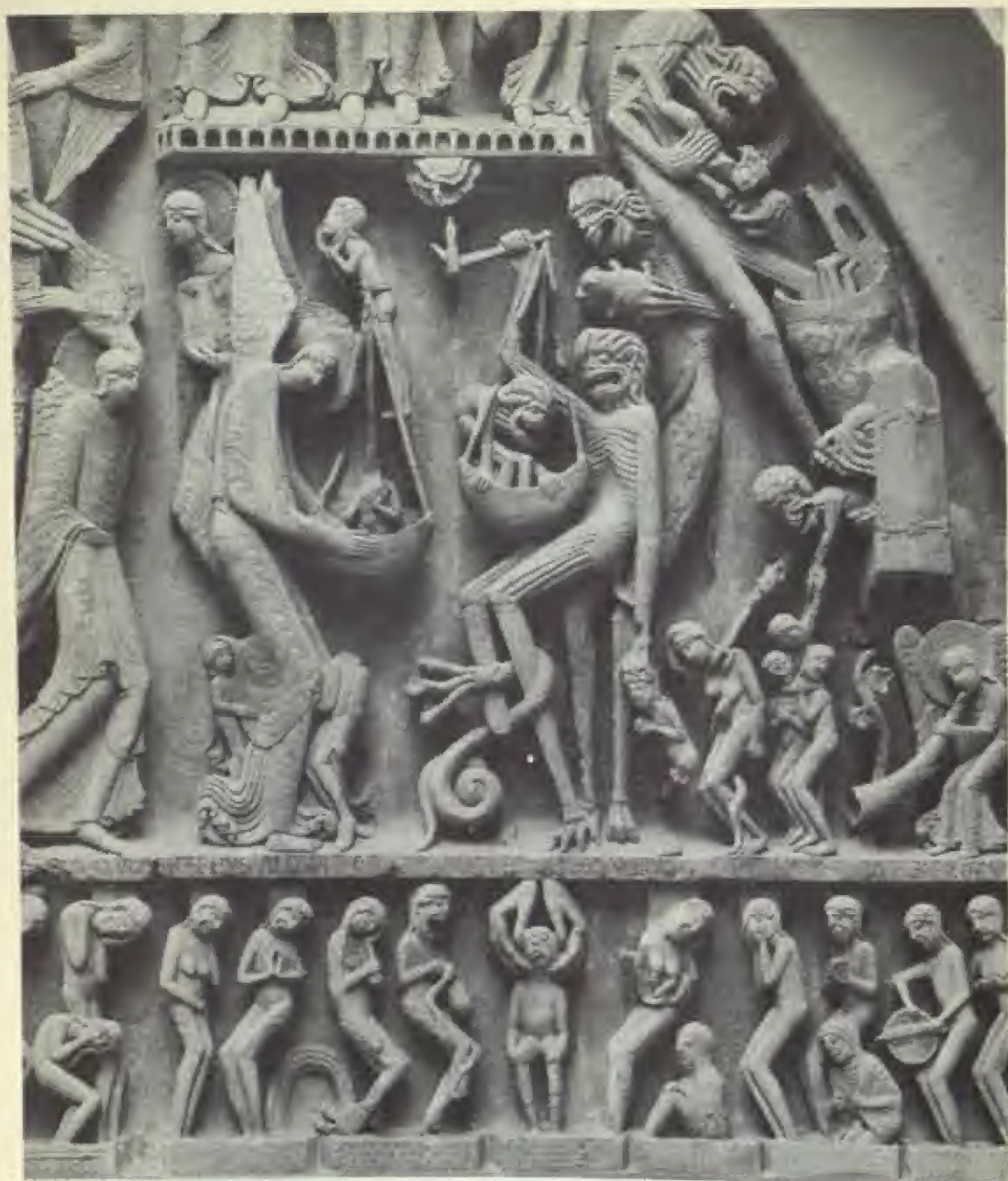




South Portal (portion). Early 12th century. St. Pierre,
Moissac, France. P. ARCH. PHOT.



South Portal (detail). Early 12th century.
St. Pierre, Moissac. P: MARBURG



ABOVE

Last Judgment (detail of west tympanum). Early 12th century.
St. Lazare, Autun. P: BULLOZ

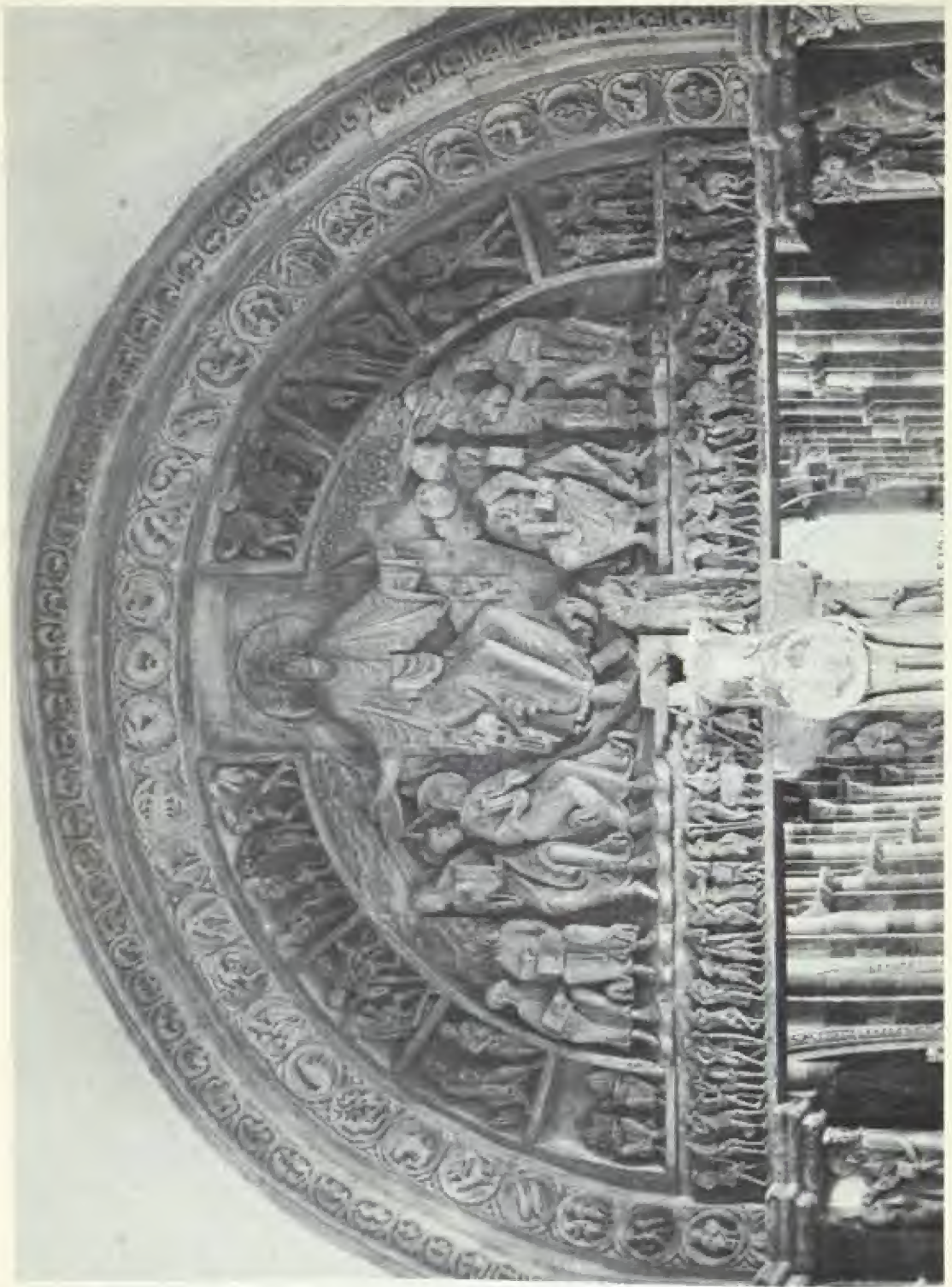
OPPOSITE PAGE, ABOVE

(A) *Lion Monument*. Erected by Duke Henry the Lion, 1166.
Bronze, c. 73" long. Cathedral Square, Brunswick, Germany.
P: COURTESY THE WARBURG INSTITUTE, UNIVERSITY OF LONDON

OPPOSITE PAGE, BELOW

(B) REGNIER OF HUY. *The Baptism of Christ* (baptismal font). c. 1110. Bronze, 25".
St. Barthélemy, Liège, Belgium. P: ACL





*The Mission to the
Apostles, tympanum
of the central portal
of the Narthex.*

1120-32.

Ste. Madeleine,
Vézelay, France.

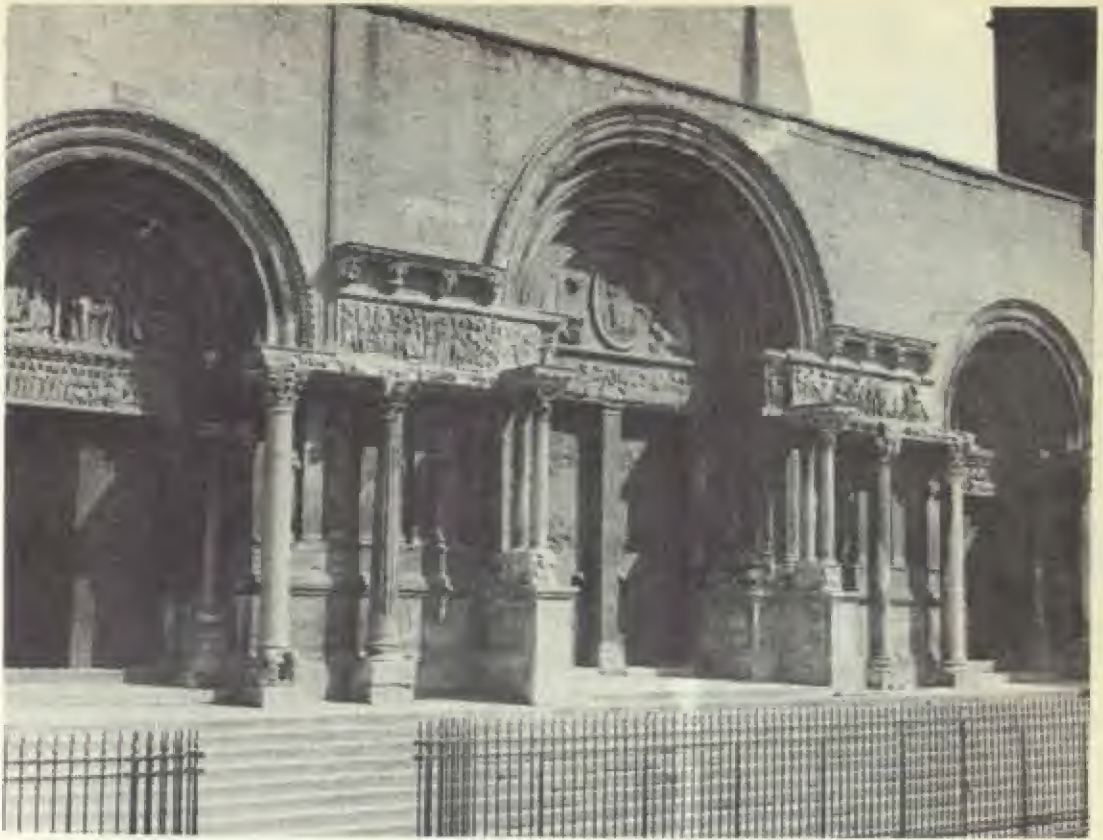
P. BULLOZ



MASTER WILHELMUS AND ASSISTANTS. *Scenes from Genesis*. c. 1110.
Façade, Cathedral, Modena, Italy. P. ALINARI



Detail of p. 437 A. P. MARBURG



(A) West Portals, Early 12th century. Abbey Church,
St. Gilles du Gard, France. P: ROUBIER



(B) MASTER ROBERTUS. *Events from the Life of Moses* (portion of baptismal font).
c. 1190. Marble, c. 30". S. Frediano, Lucca, Italy. P: H. W. JANSON



Episcopal Throne. Early 12th century (or 1098?).
 Marble. S. Nicola, Bari, Italy.
 P. HANS DECKER, FROM *Romanesque Art in Italy*





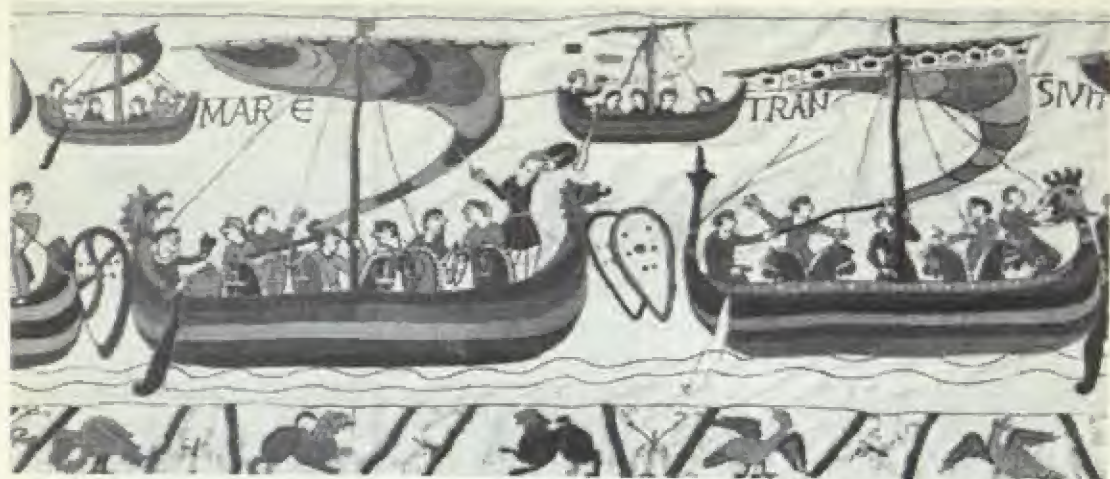
Jonah and the Whale (marble relief). c. 1260. Cathedral,
Sessa Aurunca, Italy. P. 678



BENEDETTO ANTELAMI, *King David*, c. 1180-90. Cathedral Façade, Borgo San Donnino, Italy. P: COURTESY GEZA DE FRANCOVICH, ROME

The Adoration of the Magi
(Anglo-Norman). c. 1140. Whalebone,
height 14½", greatest width 6¾".
Victoria and Albert Museum,
London





Embarkation of William, Battle of Hastings, and Death of Harold, details from the Bayeux Tapestry. c. 1073-83. Wool embroidery on linen, 20" wide (the whole, 230' long). Town Hall, Bayeux, France. P: GIRAUDON



St. Matthew, from a Gospel Book produced at Corbie, c. 1025-50.
Municipal Library, Amiens. P: ARCH. PHOT.



The Building of the Tower of Babel, detail of the vault of the nave. Early 12th century. Fresco.
St.-Savin-sur-Gartempe (see p. 417). P: PIERRE DEVINOT, PARIS



Doſg Slaying the Priests, figured initial from the Winchester Bible.
c. 1150-60. Cathedral Library, Winchester



*The Harmony of the Spheres, from a manuscript of c. 1170.
Municipal Library, Reims. P. ARCH. PHOT.*

Que ret se obliuiscens ad destinatu[m] credo b[ea]tu[m]
 sup[er]ne uocationis. s[an]c[t]u[s] d[omi]n[u]s in euang[eli]o d[icit]. D[omi]n[u]s
 mortuos sepelire mortuos. Tu au[tem] uade. seq[ue]re me.



Cigris uocata p[ro]p[ter] uoluct[em] fugā. ita n[on] no-
 minant p[ro]p[ter] grece. & medi[et] sagittā. Ut enī
 bestia uariis distincta maclis. utate & uelo-
 citate mirabil[is]. ex cui[us] nōie flum[en] tigris appellat[ur].
 q[uo]d h[ic] rapidissim[us] sit om[n]iū flumi[n]u[m]. has mag[is]
 hircania gignit. Tigris ū ū uacuū rapte sobo

Tiger Licking Her Image in a Mirror while a Hunter Steals Her Cub,
 from an English bestiary manuscript. c. 1185.
 The Pierpont Morgan Library, New York



David and Daniel (stained glass windows). c. 1100-20. 90½".
 Cathedral, Augsburg, Germany. P: COURTESY HANS WENTZEL, STUTTGART



The Virgin with Apostles, detail of *The Ascension* (stained glass window). c. 1150. 74 x 45".
Le Mans Cathedral, France. P: ARCH. PHOT.



(b) Hildebert and the Monks, from a manuscript of St. Augustine's *De Civitate Dei*. 1136-37. Cathedral Chapter Library, Prague.
P: STATE ADM. OF MON., FORMERLY PHOTOMETRIC INST., PRAGUE

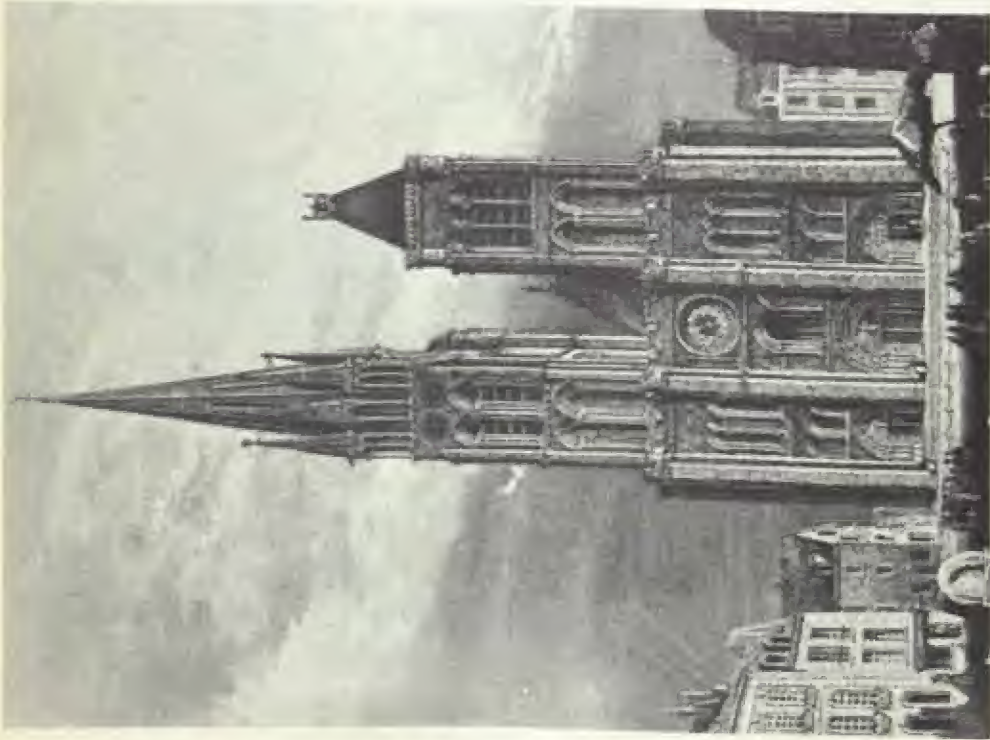


(a) *Spring Landscape*, from a manuscript of *Carmina Burana*.
Early 13th century. Bavarian State Library, Munich

THE MIDDLE AGES

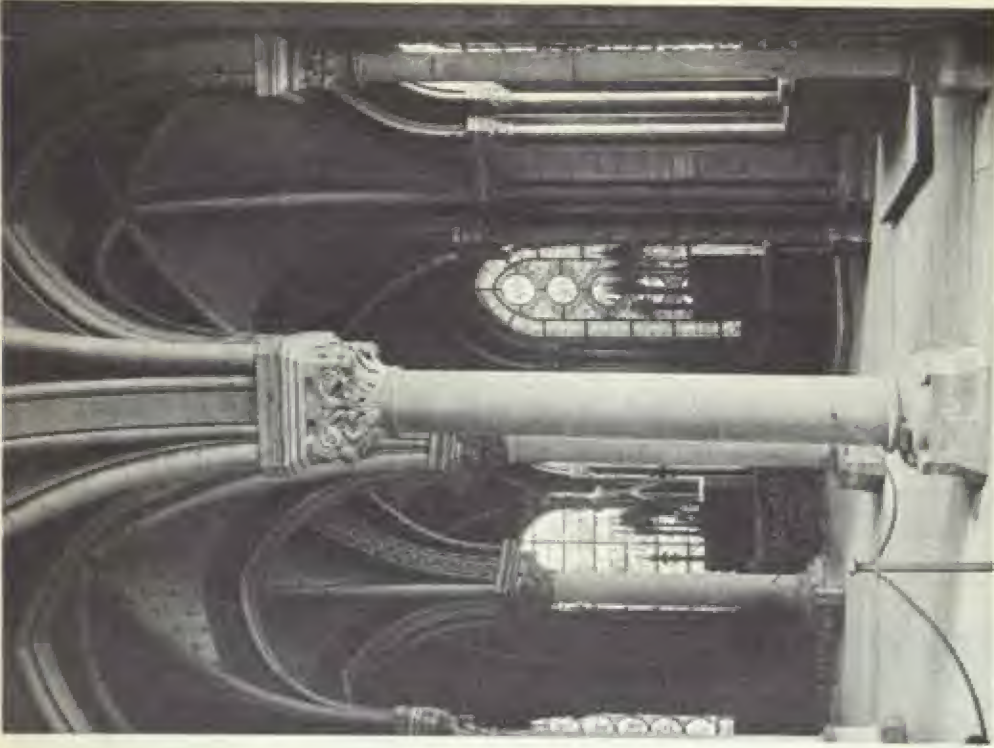
15. Gothic Art
North of the Alps

The Kiss of Judas, from the Choir Screen. c. 1250-60.
Naumburg Cathedral, Germany. P: MARRBURG

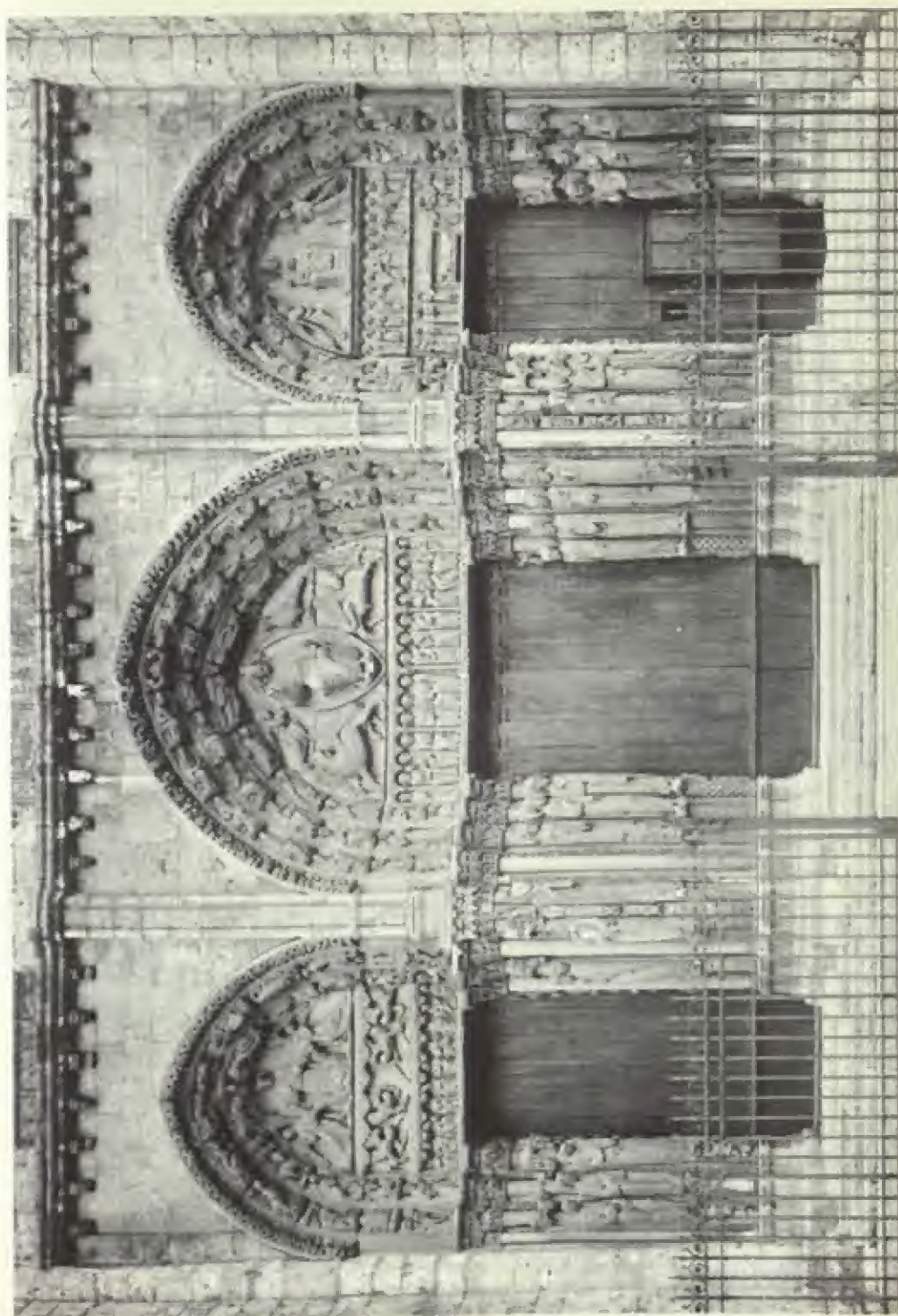


(A) Abbey Church of St. Denis, Paris. Consecrated 1144.
(After an early 19th-century print showing façade prior to 1833).

P: COURTESY SUMMER MC K. CROSBY, YALE UNIVERSITY



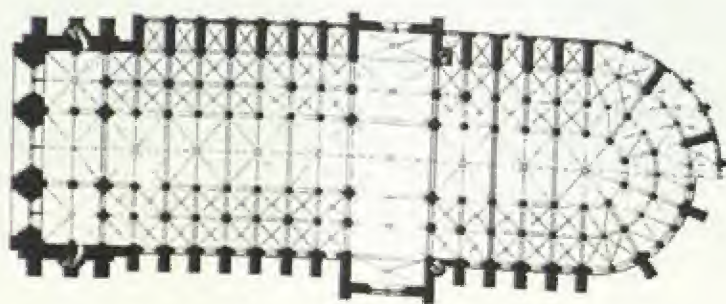
(B) Interior, Ambulatory. 1140-44. Abbey Church of
St. Denis. P: PIERRE DEVINOT, PARIS



West Portals, c. 1145-70. Chartres Cathedral, France. P: MARNBURG



West Façade and Plan of Notre Dame, 1163-c. 1250. Paris. P: WARD

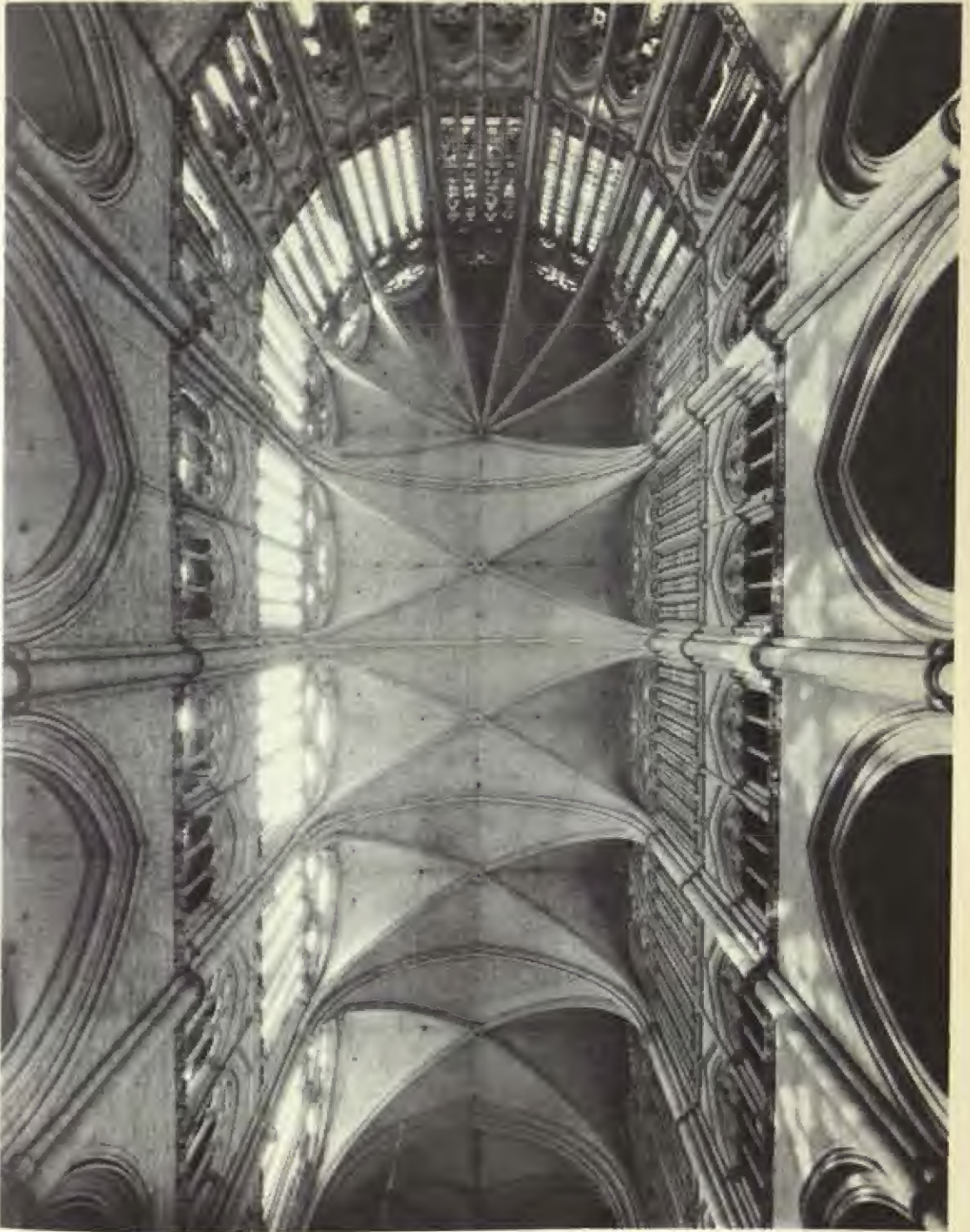




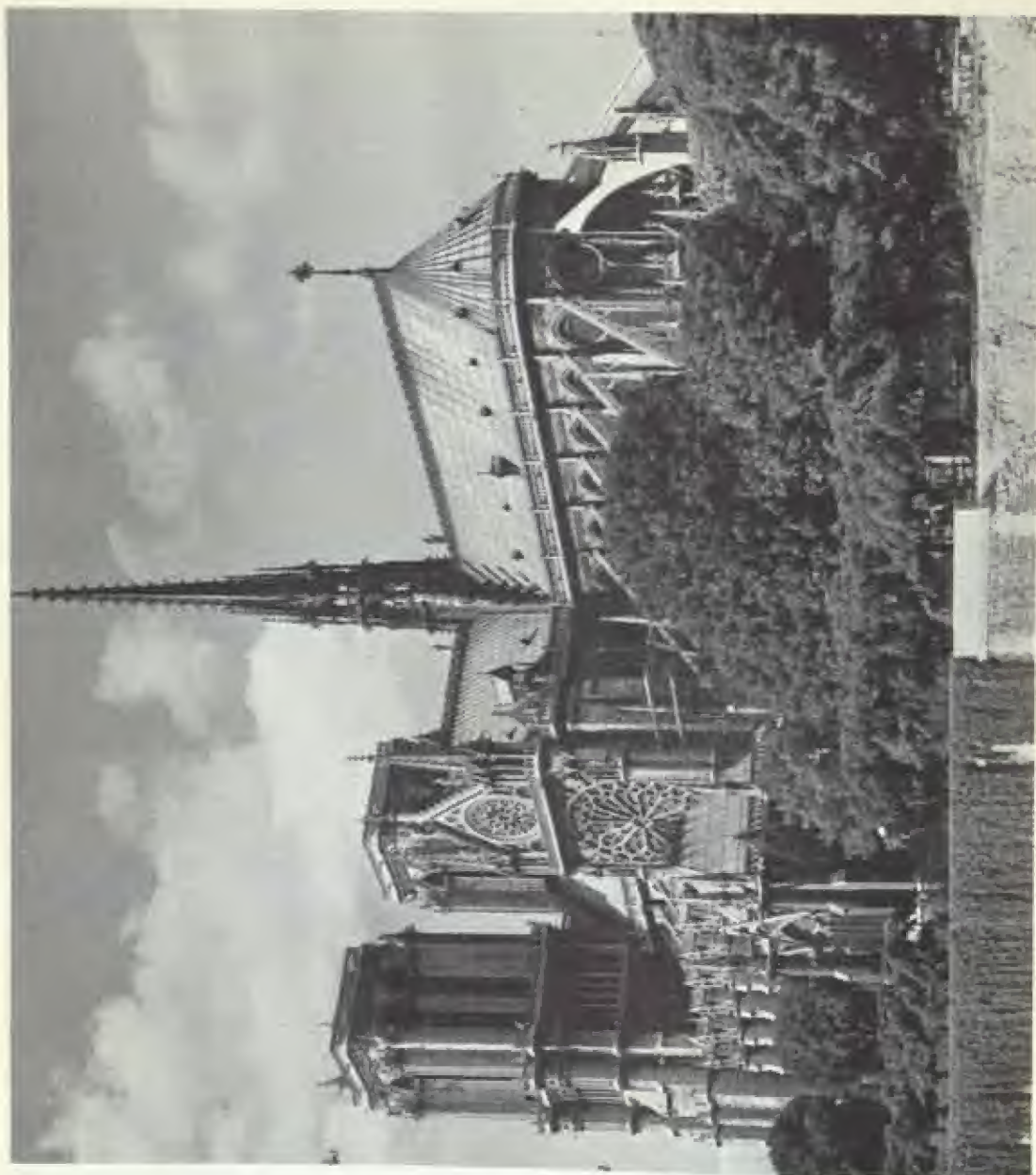
Nave. 1163-c. 1200. Notre Dame, Paris. P: ROUBIER



Nave, 1194-1220. Chartres Cathedral. P: MARBURG



Choir Vault. Completed 1247. Amiens Cathedral, France. P: WARD



Notre Dame (view from the southeast).
Paris. P: KIDDER SMITH



Facade. 1225-36. Amiens Cathedral.
(Towers 14th and 15th century).

P: KIDDER SMITH

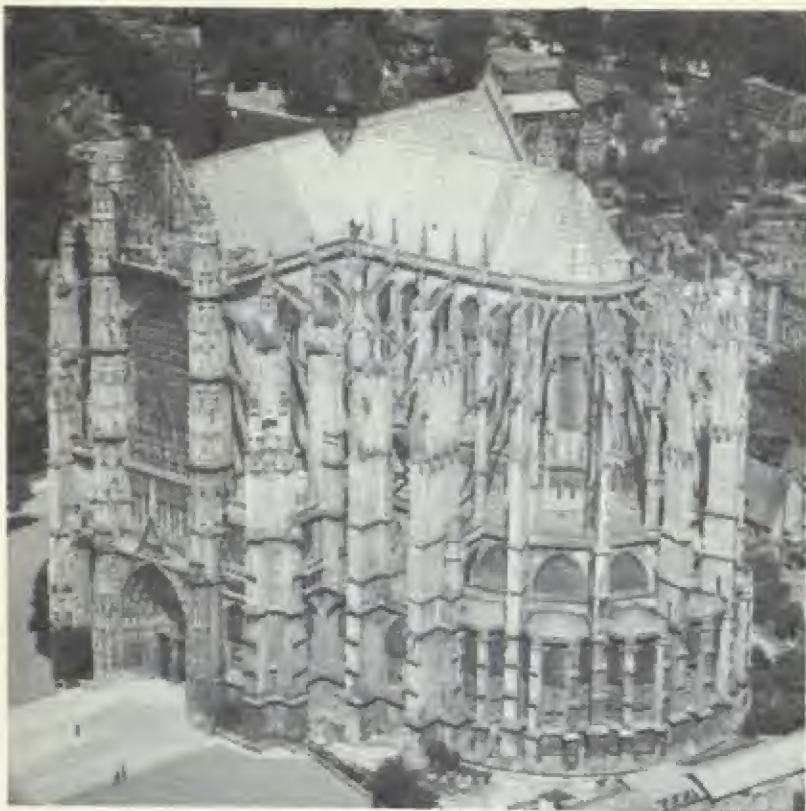


West Façade. Mid-13th-15th century. Reims Cathedral,
France. P. MARBURG



Interior. Begun 1247. Beauvais Cathedral, France.

P: WARD



LEFT
 (A) Aerial view of
 Beauvais Cathedral.
 P. INSTITUT
 GÉOGRAPHIQUE
 NATIONAL,
 CENTRE DE
 DOCUMENTATION
 DE PHOTOGRAPHIES
 AÉRIENNES, PARIS

BELOW
 (B) St. Urbain. 1261-75.
 Troyes, France.
 P: MARTIN HÜRLIMANN,
 FROM *France*, LONDON,
 THAMES & HUDSON, 1957

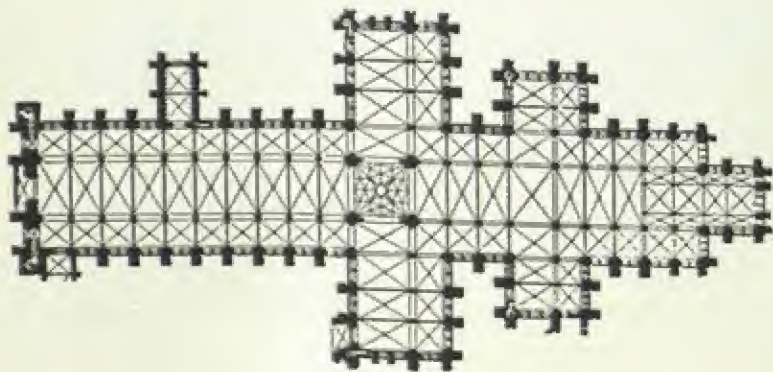




West Façade, 13th-16th century. Rouen Cathedral,
France. P. WARD



View and plan of Salisbury Cathedral. 1220-70.
England. P: EDWIN SMITH





Nave, Salisbury Cathedral. P: F. H. CROSSLEY, NBR LONDON



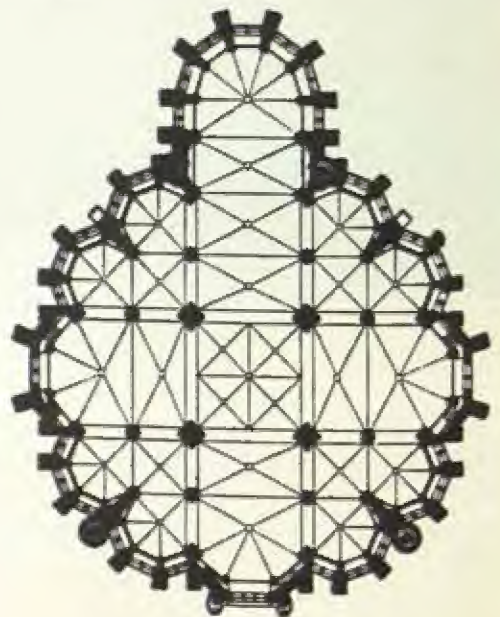
Arches of the crossing. 1338. Wells Cathedral,
England. P: KERSTING



Liebfrauenkirche. Begun c. 1240. Trier, Germany. P: sbb



Interior and plan, Liebfrauenkirche. P: sba





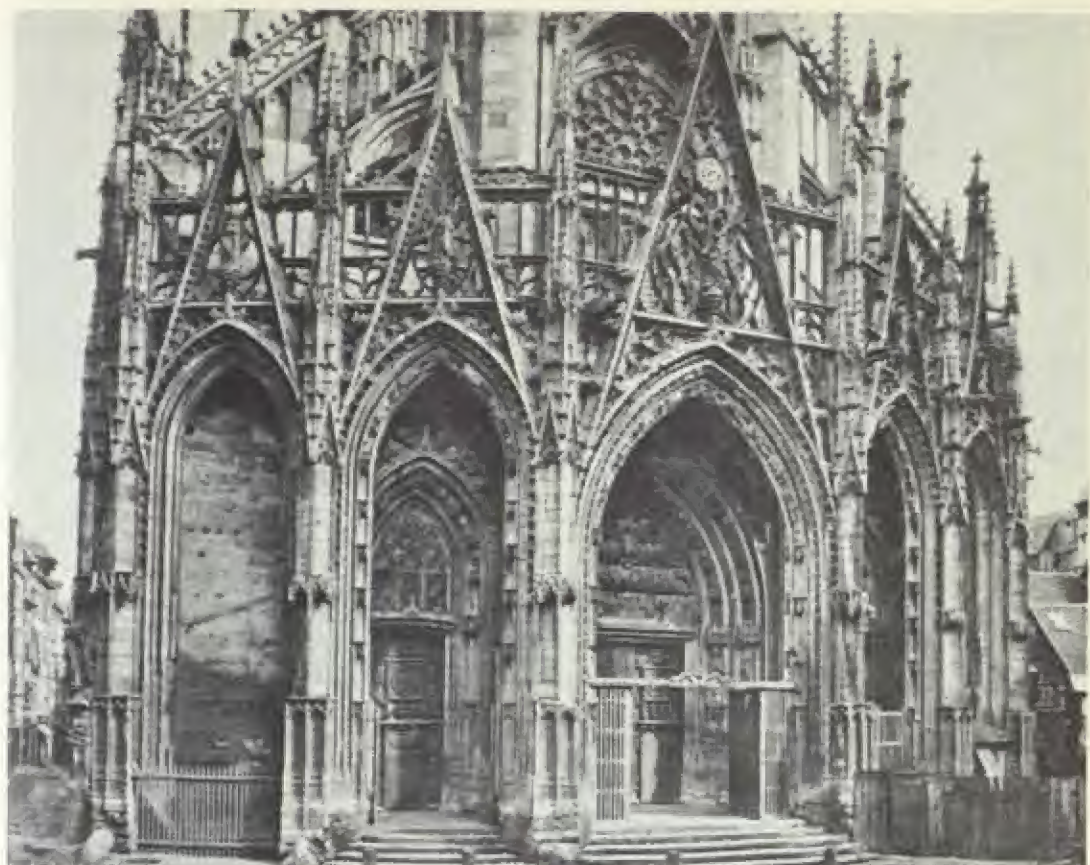
Choir. 1361-72. St. Sebald, Nuremberg, Germany. P; SBB



(A) MATTHIAUS BÜBLINGER. *Drawing for the Tower of the Ulm Münster.* 1482. Münsterbauamt, Ulm, Germany



(B) Münster, Ulm. (Upper part of tower late 19th century.) P: sbn



(A) St. Maclou. Begun 1434. Rouen. P: GIRAUDON



(B) The Cloth Hall.
Begun 1425.
Ghent, Belgium.
P: MARBURG



House of the silversmith and merchant Jacques Coeur.
1443-51. Bourges, France. P. ARCH. PHOT.



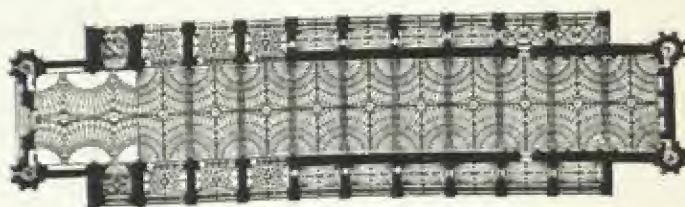
Choir. 1332-77. Gloucester Cathedral, England. P: KERSTING



Interior, King's College Chapel. 1446-1515. Cambridge, England. P: KERSTING

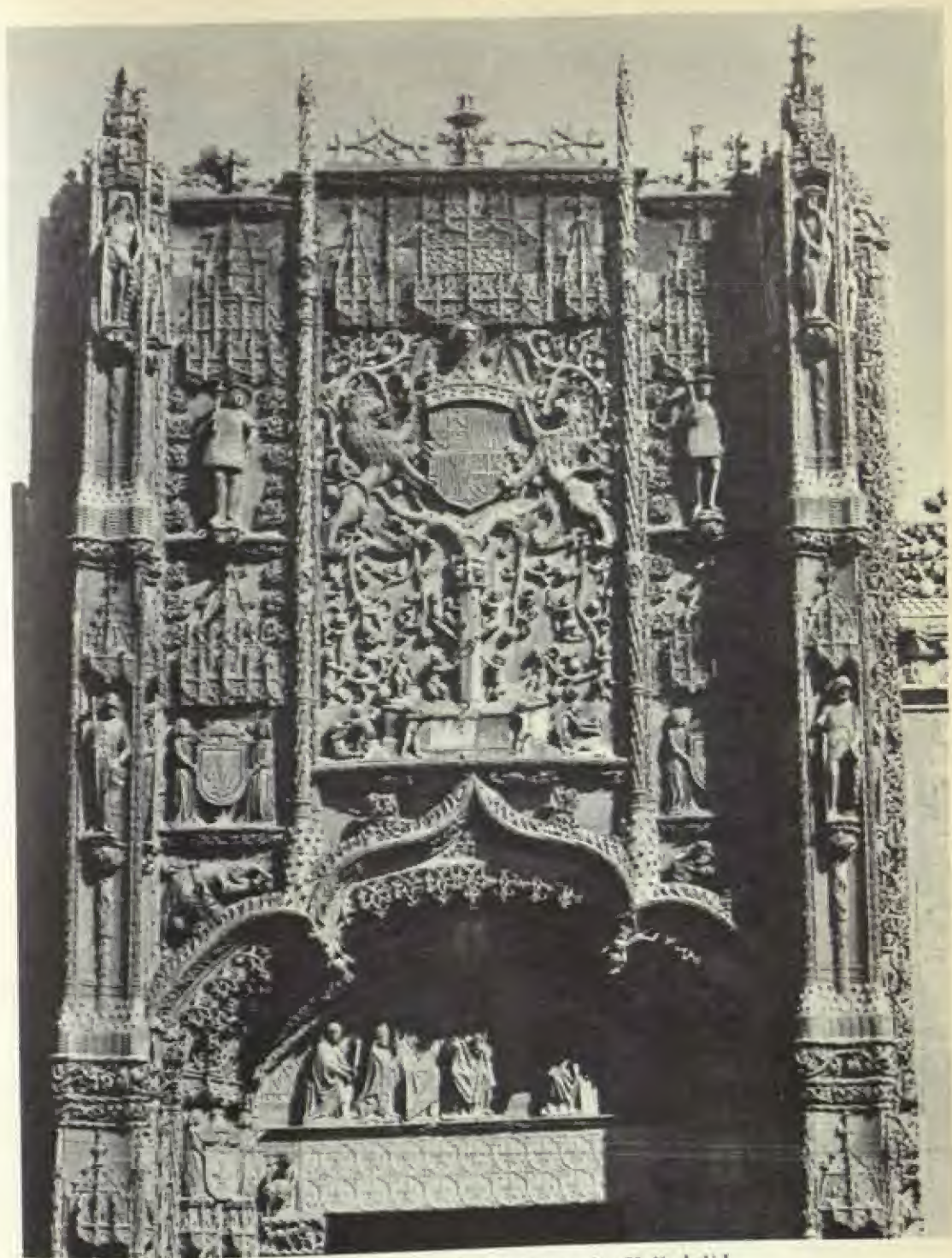


Exterior and Plan,
King's College Chapel.
Cambridge,
P: EDWIN SMITH





Chapel of Henry VII. 1503-19. Westminster Abbey,
London. P. KERSTING



Façade (detail). 1488-96. S. Gregorio, Valladolid,
Spain. P: MAS



Jamb Statues, West Portals. c. 1145-70. Chartres Cathedral.

PHOTOGRAPH BY GIRAUDON



Jamb Statues, South Transept Portals. c. 1215-20.
Chartres Cathedral. P: ROUBIER



(A) *Coronation of the Virgin*, tympanum of the center portal. c. 1190.
Notre Dame, Senlis, France. P: WARD



(B) *Death of the Virgin*, tympanum of the south-transept portal. c. 1220.
Strasbourg Cathedral, France. P: MARBURG



(A) *Vierge Dorée* (south-transept portal).
c. 1250. Amiens Cathedral.
P: MARBURG



(B) *Le Beau Dieu* (center portal
of the west façade). c. 1220-30.
Amiens Cathedral. P: ROUBIER



Labors of the Months (June, July, August) and Signs of the Zodiac
 (quatrefoil reliefs on the west façade). c. 1220-30. Amiens Cathedral. P. ROUBIER



Tomb of a Knight, c. 1230-50. Dorchester Abbey, Oxfordshire, England.

P: J. W. THOMAS, OXFORD



*Tomb of Duke Henry the Lion and His Wife Matilda. c. 1230-50.
Brunswick Cathedral, Germany. P: STADTBILDSTELLE, BRUNSWICK*



Last Judgment Portal (north transept). c. 1220. Reims Cathedral.

P: ARCH. PHOT.



*Annunciation and Visitation (west façade). c. 1225-35.
Reims Cathedral. P: ROUBIER*



Detail of p. 486. P: ROUBIER



(A) *Elizabeth*. c. 1230-40.
Bamberg Cathedral. Germany.
P: SBB

(B) *Equestrian Figure of a King*.
c. 1230-40, Bamberg Cathedral.
P: WALTER HEGE, DTSCH. KUNSTVERL.





Ekkehard and Uta. c. 1250-60. Naumburg Cathedral, Germany.

P: SCHMIDT-GLASSNER



Crucifixion (choir screen). c. 1250-60, Naumburg Cathedral.

P: SDB



*Abraham and Melchizedek (interior west wall). After 1251.
Reims Cathedral. P: MARDURG*



(A) *Virgin and Child (Vierge de Paris).*
Early 14th century.
Notre Dame, Paris. P: MARBURG



(B) *Tomb of Bishop Friedrich von Hohenlohe.*
1351. Bamberg Cathedral.
P: WALTER HEGE, DTSCH. KUNSTVERL.



Pietà. Early 14th century. Wood, 34½". Provinzialmuseum, Bonn.

P: RHEINISCHES BILDARCHIV, COLOGNE



Crucifix (Pestkreuz).
1304. Wood, 57".
St. Marie im
Kapitol, Cologne.
P: RHEINISCHES
BILDARCHIV,
COLOGNE



*King Charles V and Jeanne de Bourbon, from the Portal of the Celestine Monastery, Paris.
c. 1375. 77". The Louvre, Paris. P: ARCH. PHOT.*



ABOVE

JEAN DE MARVILLE and CLAUS SLUTER. Portal of the Chartreuse de Champmol.
1385-93. Dijon, France. P: ARCH. PHOT.

OPPOSITE PAGE

CLAUS SLUTER. The Moses Well. 1395-1406. Figures c. 72",
Chartreuse de Champmol, Dijon. P: ARCH. PHOT.





(A) CLAUS SLUTER and CLAUS DE WERWE.
Mourning Monk, from the Tomb of
 Philip the Bold. Completed 1411. c. 16".
 Museum, Dijon. P: RIJKSMUSEUM, AMSTERDAM



(B) *Madonna*, from Krumau.
 c. 1400-20. 43".
 Kunsthistorisches Museum, Vienna



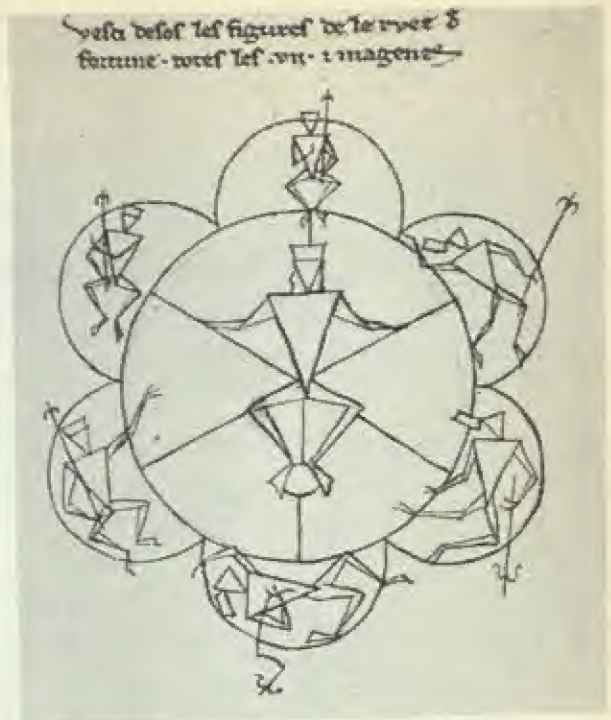
(A) NICHOLAS OF VERDUN. *The Crossing of the Red Sea* (enamel plaque of the altar). 1181. $5\frac{3}{8}$ " . Klosterneuburg Abbey, Austria.
P: BUNDESAMT FÜR DENKMALSPFLEGE, VIENNA



(B) NICHOLAS OF VERDUN. *The Three Marys at the Tomb* (sketch engraved on the back of one of the enamel plaques of the altar).
Klosterneuburg Abbey. P: BUNDESAMT FÜR DENKMALSPFLEGE, VIENNA



Illuminated Page (1 Kings 11:2), from the *Psalter of St. Louis*,
c. 1260. Bibliothèque Nationale, Paris



(A, B) VILLARD DE HONNECOURT. *Lion* ("drawn from life") and *Wheel of Fortune*, from sketchbook. c. 1240. Bibliothèque Nationale, Paris



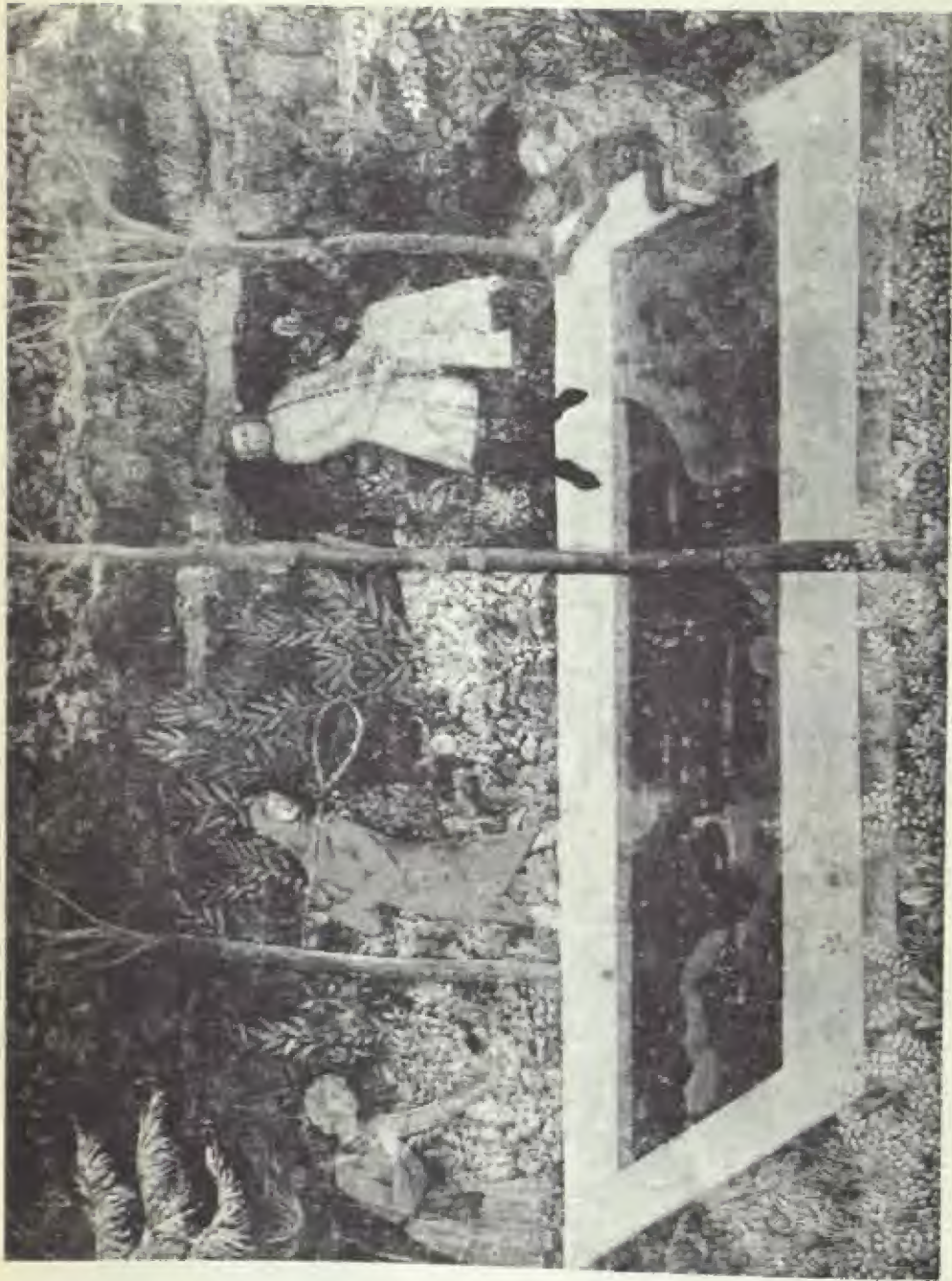
(C) MASTER HONORÉ? *David and Goliath*, from the *Prayer Book of Philip the Fair*. 1295. Bibliothèque Nationale, Paris



JEAN PUCELLE. *The Presentation in the Temple and The Crucifixion*, from
The Hours of Jeanne d'Evreux. 1325-28. Slightly enlarged. Metropolitan Museum of Art,
 New York (The Cloisters Collection, Purchase, 1954)



*Scenes from the Passion of Christ, with Portraits of Charles V of France and His Queen, from the *Parement de Narbonne*. c. 1375. Brush drawing in grisaille on a white silk hanging, 30½ x 112½". The Louvre, Paris. P. GIRAUDON*



Scenes of Country Life (detail), c. 1345. Fresco.
 Palace of the Popes, Avignon. P. ARCU. PHOT.



BOHEMIAN SCHOOL. *Death of the Virgin*. c. 1360. Panel,
39 x 27 $\frac{3}{4}$ ". Museum of Fine Arts, Boston



MASTER BERTRAM. *Cain Slaying Abel*, from the St. Peter's Altar. 1379. Panel, 32 x 20".
Kunsthalle, Hamburg. P: KLEINHEMPEL, HAMBURG



King John the Good of France. c. 1360. Panel, 26 x 17 $\frac{1}{4}$ ".
The Louvre, Paris. P: BULLOZ



MELCHIOR BROEDERLAM. *The Presentation in the Temple and the Flight into Egypt.*
1394-99. Panel (altar shutter), 64 x 51". Museum, Dijon



MASTER OF THE TREBON (WITTINGAU) ALTAR. *The Resurrection*. c. 1380-90. Panel, 52 x 36".
National Gallery, Prague



RIGHT

JEAN MALOUEL (OF HENRI BELLECHOSE ?).
The Holy Trinity with the Virgin and St. John.
 c. 1400-10. Panel, 25 $\frac{3}{4}$ ". The Louvre, Paris.

V. ARCH. PHOT.

OPPOSITE PAGE

Richard II Presented to the Madonna
 (The "Wilton Diptych"). c. 1415.
 Panel, each 18 x 11 $\frac{1}{2}$ ".
 National Gallery, London





MASTER OF HEILIGENKREUZ. *The Annunciation*. c. 1400. Panel, 28 x 17".
Kunsthistorisches Museum, Vienna



The Visitation, from the Hours of the Maréchal de Boucicaut.
c. 1410. Jacquemart-André Museum, Paris. P: BULLOZ



THE LIMBOURG BROTHERS. *January*, from *Les très riches heures du duc de Berry*.
1413-16. Condé Museum, Chantilly, France. P. GIRAUDON



THE LIMBOURG BROTHERS. *February*, from *Les très riches heures du duc de Berry*.

P. GIRAUDON



THE LIMBOURG BROTHERS. *October*, from *Les très riches heures du duc de Berry*.
P. GIRAUDON

THE MIDDLE AGES

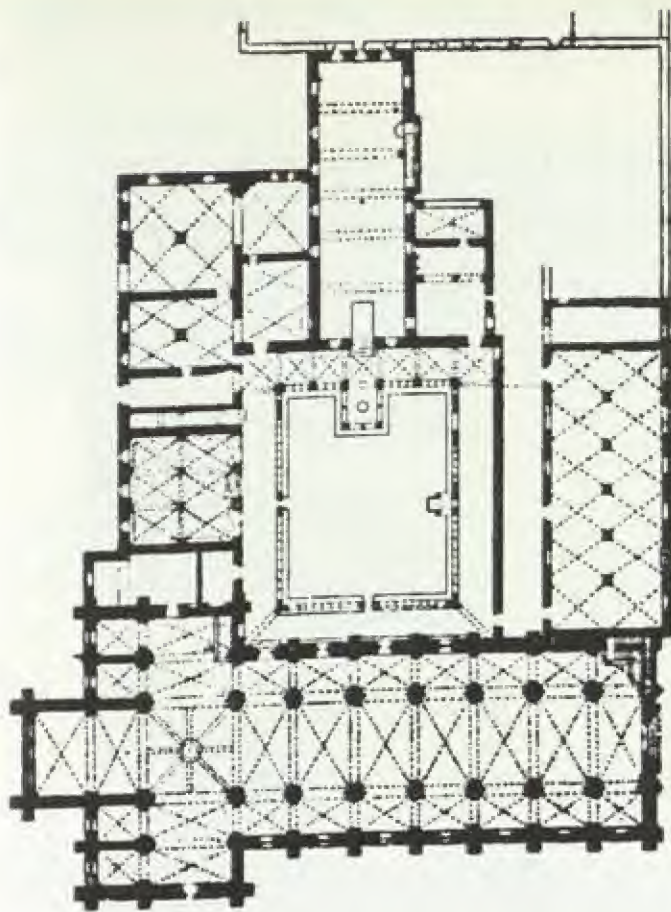
16. Gothic Art in Italy

ANDREA PISANO. *The Creation of Adam* (marble relief on the Campanile). c. 1335-40.
Florence Cathedral. P: ALINARI



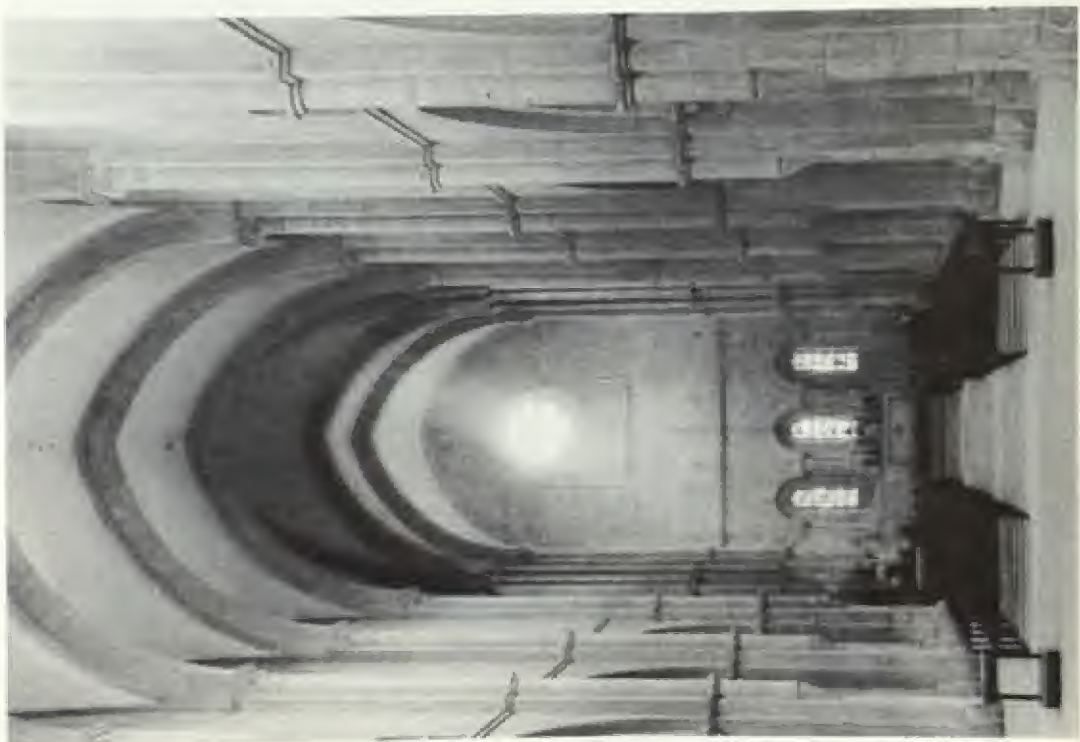
Church of Fossanova Abbey. Consecrated 1208. Near Piperno.

F: FOT. UNIONE



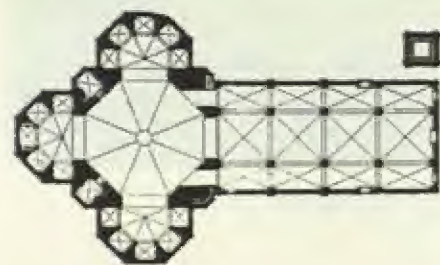
Nave of church and plan of Abbey, Fossanova.

P. H. W. JANSON



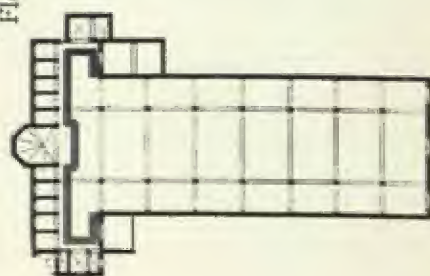


Florence Cathedral. Begun by Arnolfo di Cambio, 1296.
Dome by Filippo Brunelleschi, 1410-36. P: ALINARI



ABOVE AND RIGHT
(A, B) Interior and plan,
Florence Cathedral.

P: ALINARI



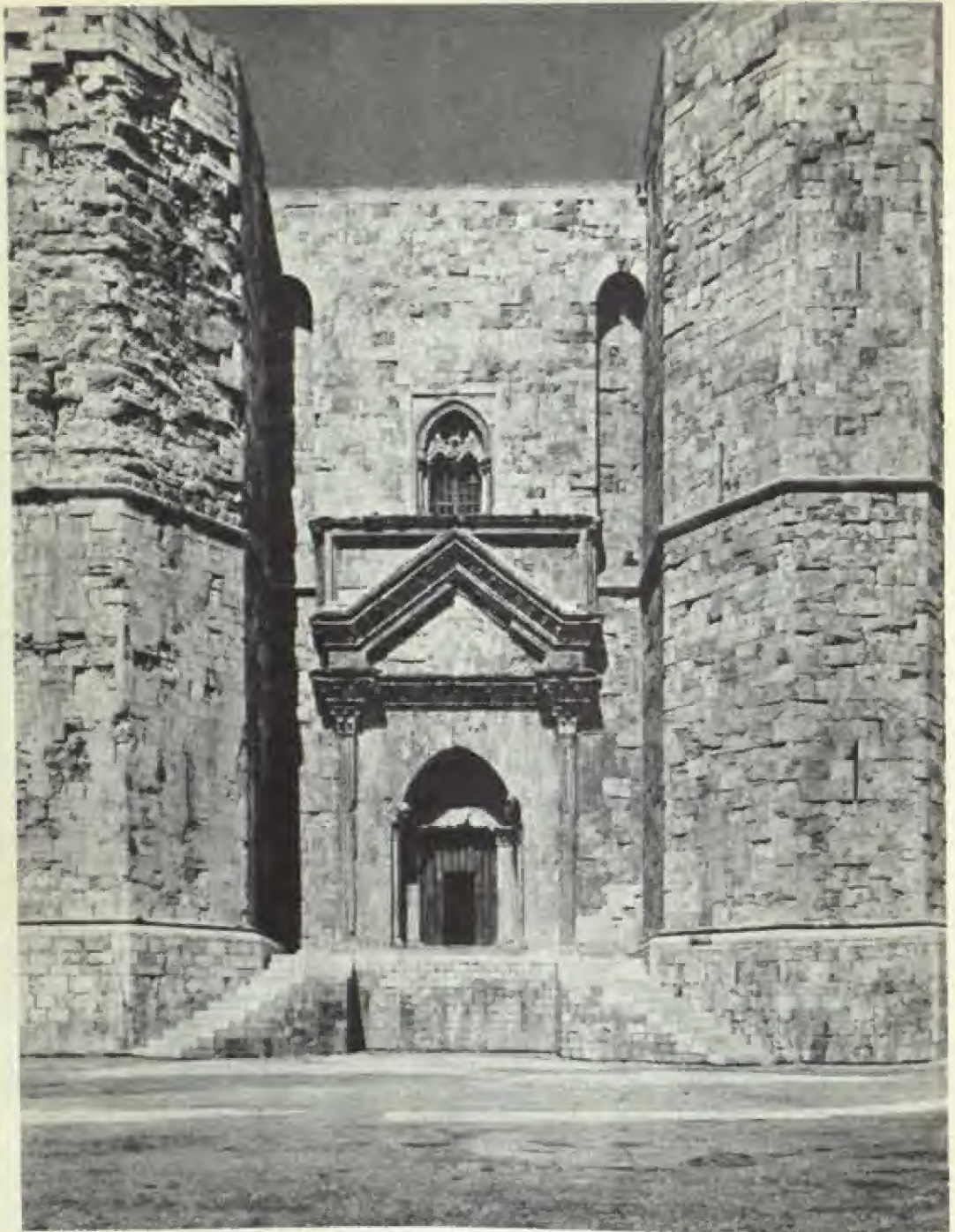
(C) Plan, S. Croce.
Begun c. 1295.
Florence



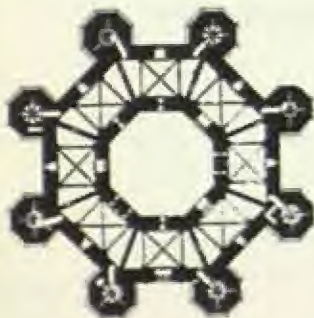
Interior, S. Croce. Florence. P. ARNOLD V. BORSIG, NEW YORK



Façade, c. 1310. Orvieto Cathedral. P: ANDERSON



View and plan of Castel del Monte. c. 1240. Apulia.
 P: HANS DECKER, FROM *Romanesque Art in Italy*

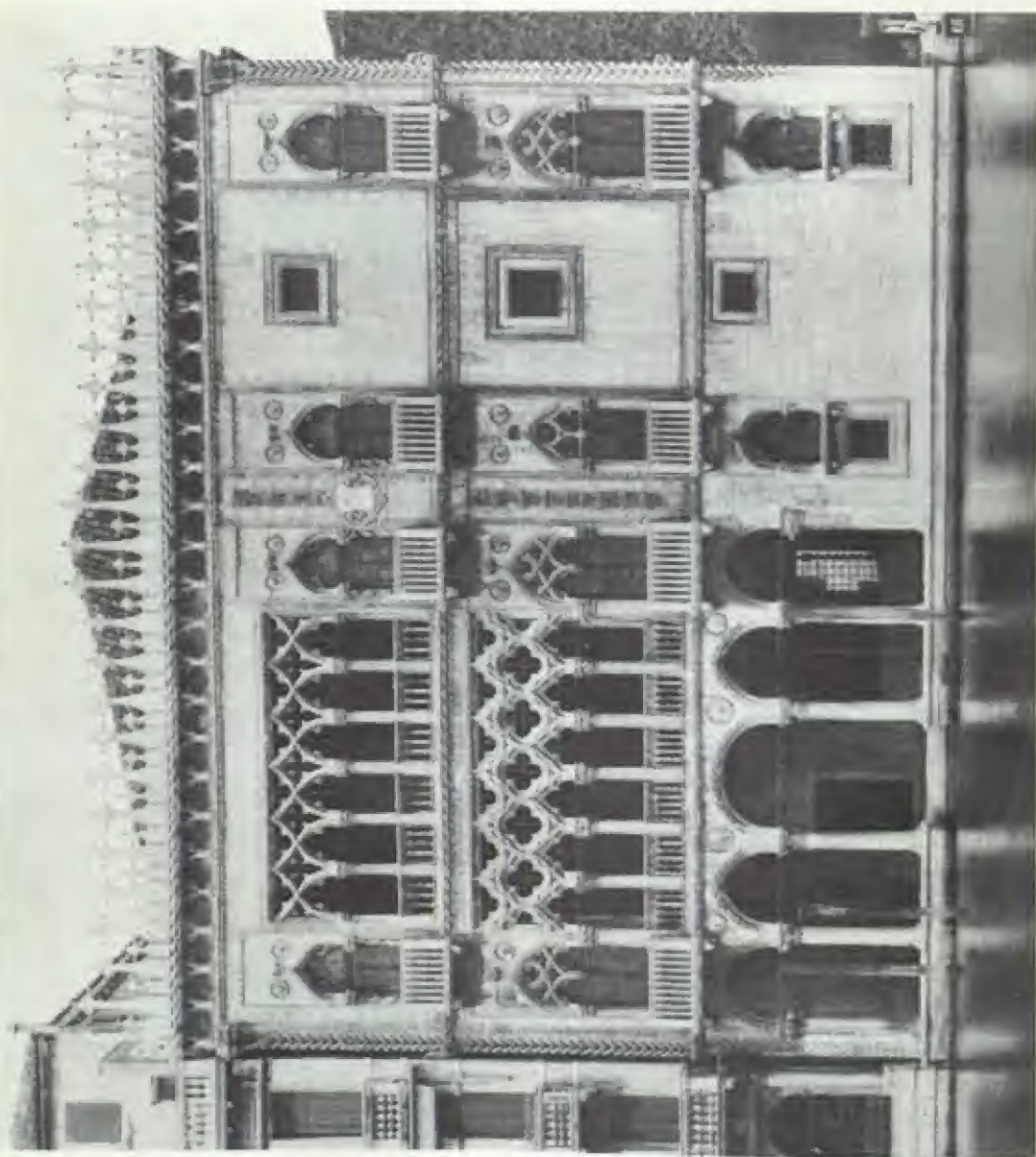




Palazzo Vecchio. Begun 1298. Florence. P: ALINARI

RIGHT

Ca' d'Oro, 1422-c. 1440.
VENICE, P: ALINARI



OPPOSITE PAGE

Milan Cathedral, Begun 1386.
P: FOT. UNIONE





Interior, Milan Cathedral. P: ALINARI



NICOLA PISANO. Marble Pulpit. 1259-60.
Baptistery, Pisa. P: BROGI



*Nativity, detail of
the Marble Pulpit.
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GIOVANNI PISANO.
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GIOVANNI PISANO. *Madonna*. c. 1315. Marble, 27".
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ARNOLFO DI CAMBIO.
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 c. 1300. Marble, 68½".
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 P: SOPR. GALL. FLOR.



LORENZO MAITANI. *The Last Judgment* (detail). c. 1320. Façade, Orvieto Cathedral.
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LORENZO Ghiberti. *The Sacrifice of Isaac*. 1401-2. Gilt bronze, 21 x 17½"
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P. BROGI



PIETRO CAVALLINI. *The Last Judgment* (details). c. 1295. Fresco,
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CIMABUE? *Crucifix*. c. 1290. Panel, 16'4" x 12'9".
S. Croce, Florence. P: ALINARI



CIMABUE. *Madonna Enthroned*, c. 1280-90. Panel, 12'7½" x 7'4".
Uffizi Gallery, Florence. P. ANDERSON



GIOTTO. *Madonna Enthroned*. c. 1310. Panel, 10'8" x 6'8".
Uffizi Gallery, Florence. P: BROGI



GIOTTO. *Christ Entering Jerusalem*. 1305-6. Fresco.
Arena Chapel, Padua. P: ALINARI



GIOTTO. *The Lamentation*. 1305-6. Fresco.
Arena Chapel, Padua. P. ALINARI



Giotto, *The Death of St. Francis*. c. 1318-20, Fresco.
S. Croce, Florence, P: ALINARI



Maso di Banco? *A Miracle of St. Sylvester*, c. 1340. Fresco.

S. Croce, Florence. P: ALINARI



ABOVE

Duccio. *Madonna Enthroned*, detail of the *Maestà Altar*.
1308-11. Panel, 82½". Cathedral Museum, Siena. P: ANDERSON

OPPOSITE PAGE

Duccio. *Christ Entering Jerusalem*, panel of the *Maestà Altar*. 1308-11. 40 x 21".
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ABOVE

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Uffizi Gallery, Florence. P: ALINARI

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SIMONE MARTINI. *The Road to Calvary*. c. 1340. Panel, 11 $\frac{3}{4}$ x 8".
The Louvre, Paris. P: ARCH. PHOT.



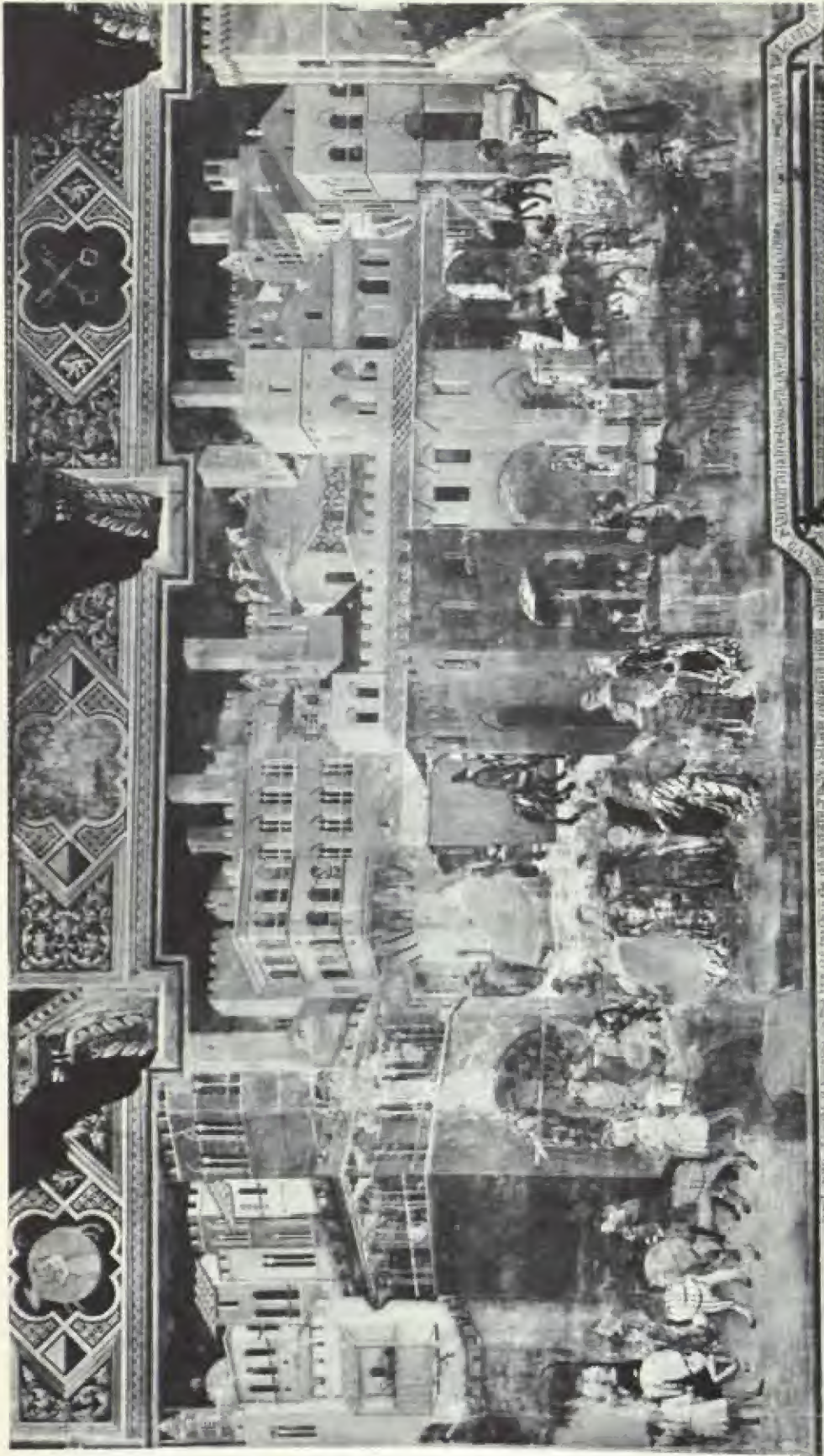


PIETRO LORENZETTI. *The Birth of the Virgin*. 1342. Panel, $73\frac{1}{2} \times 71\frac{1}{2}$ ".
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Palazzo Pubblico, Siena. P: ANDERSON



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- 729 PAOLO VERONESE. *Christ in the House of Levi*. 1573. Academy, Venice
- 730 GIROLAMO SAVOLDO. *St. Matthew*. c. 1535. Metropolitan Museum of Art, New York (Marquand Fund, 1912)
- 731 GIAMBATTISTA MORONI. *A Tailor*. c. 1570. National Gallery, London
- 732 AGNOLO BRONZINO. *Eleonora of Toledo and Her Son Giovanni de' Medici*. c. 1550. Uffizi Gallery, Florence

29. RENAISSANCE AND MANNERISM OUTSIDE ITALY

- 733 NICHOLAS HILLIARD. *A Young Man Among Rocks*. c. 1588. Victoria and Albert Museum, London
- 734 (A) PIERRE LESCOT. *The Fountain of the Innocents*. 1547-49. Paris
- (B) HECTOR SOHIER. *Choir of St. Pierre*. 1528-45. Caen

- page 735 (A) Aerial view of the Louvre, Paris
 (B) PHILIBERT DE L'ORME. "Frontispiece" from the Château of Anet. Before 1550. Ecole des Beaux-Arts, Paris
- 736 The Château of Chambord (north front). Begun 1519. France
- 737 PIERRE LESCOT. Square Court of the Louvre. Begun 1546. Paris
- 738 PETER VISCHER THE ELDER. *King Arthur*. 1513. Hofkirche, Innsbruck, Austria
- 739 FRANCESCO PRIMATICCIO. Stucco Decoration. c. 1541-45. Fontainebleau
- 740 JEAN GOUJON. Nymphs, Fountain of the Innocents (after plaster casts). 1548-49
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- 743 ALONSO BERRUGUETE. *St. John the Baptist* (detail of choir stall). c. 1540. Toledo Cathedral, Spain
- 744 MATTHIAS GRÜNEWALD. *The Crucifixion*, outer wings of the *Isenheim Altar*. 1509-11. Unterlinden Museum, Colmar, France
- 745 ALBRECHT DÜRER. *Alpine Landscape* (watercolor). c. 1495. Ashmolean Museum, Oxford
- 746 ALBRECHT DÜRER. *The Four Horsemen of the Apocalypse* (woodcut). c. 1497-98. Metropolitan Museum of Art, New York (Gift of Junius S. Morgan, 1919)
- 747 (A) ALBRECHT DÜRER. *Self-Portrait* (silverpoint). 1484. Albertina, Vienna
 (B) ALBRECHT DÜRER. *Demonstration of Perspective Drawing of a Lute* (woodcut), from the 1525 edition of the artist's treatise on geometry. Metropolitan Museum of Art, New York (Dick Fund, 1941)
- 748 ALBRECHT DÜRER. *Self-Portrait*. 1500. Pinakothek, Munich
- 749 ALBRECHT DÜRER. *Adam and Eve* (engraving). 1504. Museum of Fine Arts, Boston
- 750 ALBRECHT DÜRER. *Knight, Death, and Devil* (engraving). 1513. Museum of Fine Arts, Boston
- 751 ALBRECHT DÜRER. *The Four Apostles*. 1523-26. Pinakothek, Munich
- 752 LUCAS CRANACH THE ELDER. *Rest on the Flight to Egypt*. 1504. Formerly State Museums, Berlin
- 753 LUCAS CRANACH THE ELDER. *The Judgment of Paris*. 1530. Staatliche Kunsthalle, Karlsruhe
- 754 ALBRECHT ALTDORFER. *Alexander the Great Defeating Darius (The Battle of Arbela)*. 1529. Pinakothek, Munich
- 755 HANS HOLBEIN THE YOUNGER. *Erasmus of Rotterdam*. 1523. The Louvre, Paris
- 756 HANS HOLBEIN THE YOUNGER. *Henry VIII*. 1540. National Gallery, Rome
- 757 JEAN CLOUET. *Francis I*. c. 1525-30. The Louvre, Paris
- 758 MAERTEN VAN HEEMSKERK. *Family Portrait*. c. 1530. State Art Collections, Kassel, Germany
- 759 PIETER AERTSEN. *A Meat Stall*. 1551. Museum of Art, Uppsala University, Sweden
- 760 PIETER BRUEGEL THE ELDER. *Alpine Landscape* (drawing). c. 1553-55. The Pierpont Morgan Library, New York
- 761 PIETER BRUEGEL THE ELDER. *The Return of the Hunters*. 1565. Kunsthistorisches Museum, Vienna
- 762 PIETER BRUEGEL THE ELDER. *Peasant Wedding*. c. 1565. Kunsthistorisches Museum, Vienna
- 763 PIETER BRUEGEL THE ELDER. *The Blind Leading the Blind*. 1563. National Museum, Naples
- 764 EL GRECO. *Fray Felix Hortensio Paravicino*. c. 1605. Museum of Fine Arts, Boston
- 765 EL GRECO. *The Burial of Count Orgaz*. 1586. S. Tomé, Toledo, Spain
- 766 EL GRECO. *View of Toledo*. c. 1604-14. Metropolitan Museum of Art, New York (Bequest of Mrs. H. O. Havemeyer, 1929. The H. O. Havemeyer Collection)
- 767 EL GRECO. *St. John's Vision of the Mysteries of the Apocalypse (The Opening of the Fifth Seal)*. 1608-14. Metropolitan Museum of Art, New York (Rogers Fund, 1956)

- page 768 (A) JACQUES BELLANGE. *The Three Marys at the Tomb* (etching). c. 1610. Metropolitan Museum of Art, New York (Dick Fund, 1930)
 (B) JACQUES CALLOT. *Two Clowns* (etching), from the series *Balli di Sferzania*. 1622. Metropolitan Museum of Art, New York (Dick Fund, 1928)
 (C) JACQUES CALLOT. *A Beggar* (etching). 1622. Metropolitan Museum of Art, New York (Gift of Henry Walters, 1917)

21. THE SEVENTEENTH CENTURY IN ITALY

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 770 (A) GIACOMO DELLA PORTA. Façade, Church of the Gesù. c. 1575-84. Rome
 (B) GIACOMO VIGNOLA. Plan of the Church of the Gesù. 1568. Rome
 771 ANDREA SACCHI and JAN MIEL. *Urban VIII Visiting Il Gesù*. 1639-41. National Gallery, Rome
 772 Interior, Church of the Gesù. Rome
 773 GIOVANNI BATTISTA GAULLI. *Triumph of the Name of Jesus* (ceiling fresco). 1672-85. Church of the Gesù, Rome
 774 Interior (with Bernini's Tabernacle, begun 1624), St. Peter's, Rome
 775 GIANLORENZO BERNINI. Throne of St. Peter. 1657-66. Apse, St. Peter's, Rome
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 777 FRANCESCO BORROMINI. Façade, S. Agnese in Piazza Navona. 1653-63. Rome
 778 FRANCESCO BORROMINI. S. Ivo. Begun 1642. Rome
 779 FRANCESCO BORROMINI. View and plan of S. Carlo alle Quattro Fontane. Begun 1635 (façade 1667). Rome
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 785 GUARINO GUARINI. Cappella della Santissima Sindone (Chapel of the Holy Shroud). 1668-94. Turin Cathedral
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 787 GIANLORENZO BERNINI. *David*. 1623. Borghese Gallery, Rome
 788 GIANLORENZO BERNINI. *St. Longinus*. 1635-38. St. Peter's, Rome
 789 GIANLORENZO BERNINI. Tomb of Urban VIII. 1628-31, 1639-47. Apse, St. Peter's, Rome
 790 GIANLORENZO BERNINI. *The Ecstasy of St. Theresa*. 1645-52. Cornaro Chapel, S. Maria della Vittoria, Rome
 791 CARAVAGGIO. *Bacchus*. c. 1590. Uffizi Gallery, Florence
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 793 CARAVAGGIO. *The Calling of St. Matthew*. c. 1597-98. Contarelli Chapel, S. Luigi dei Francesi, Rome
 794 CARAVAGGIO. *Conversion of St. Paul*. 1601-2. Cerasi Chapel, S. Maria del Popolo, Rome
 795 ANNIBALE CARRACCI. Detail of ceiling fresco. 1597-1601. Gallery, Palazzo Farnese, Rome
 796 ANNIBALE CARRACCI. *Landscape with the Flight into Egypt*. c. 1600. Doria Gallery, Rome
 797 GUIDO RENI. *Aurora* (ceiling fresco). c. 1614. Casino Rospigliosi, Rome
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22. THE SEVENTEENTH CENTURY IN FLANDERS, HOLLAND, AND GERMANY

- page 799 JAN VERMEER VAN DELFT. *View of Delft*. c. 1658. Mauritshuis, The Hague
- 800 ADAM ELSHEIMER. *Landscape with the Temple of the Sibyl*. c. 1608. National Gallery, Prague
- 801 PETER PAUL RUBENS. *Drawing after Leonardo's Cartoon for "The Battle of Anghiari."* c. 1605. The Louvre, Paris
- 802 PETER PAUL RUBENS. *Self-Portrait with Isabella Brant*. 1609-10. Pinakothek, Munich
- 803 PETER PAUL RUBENS. *The Raising of the Cross*. 1610-11. Antwerp Cathedral
- 804 PETER PAUL RUBENS. *Marie de Medicis, Queen of France, Landing in Marseilles*. 1622-23. Pinakothek, Munich
- 805 PETER PAUL RUBENS. *Landscape with the Castle of Steen*. 1636. National Gallery, London
- 806 PETER PAUL RUBENS. *The Garden of Love*. c. 1632-34. The Prado, Madrid
- 807 HENDRICK TERBRUGGHE. *The Calling of St. Matthew*. 1621. Centraal Museum, Utrecht, Holland
- 808 ANTHONY VAN DYCK. *Portrait of Charles I Hunting*. c. 1635. The Louvre, Paris
- 809 FRANS HALS. *The Laughing Cavalier*. 1624. Wallace Collection, London
- 810 (A) FRANS HALS. *Malle Babbe*. c. 1650. Formerly State Museums, Berlin
(B) Detail of p. 811
- 811 FRANS HALS. *The Women Regents of the Old Men's Home at Haarlem*. 1664. Frans Hals Museum, Haarlem, Holland
- 812 (A) REMBRANDT. *Tobit and Anna with the Kid*. 1626. Collection Baroness Bentinck, Paris
(B) REMBRANDT. *Study of a Man in a Turban* (portion of a drawing). c. 1637-40. The Louvre, Paris
- 813 REMBRANDT. *The Anatomy of Dr. Tulp*. 1632. Mauritshuis, The Hague
- 814 REMBRANDT. *The Blinding of Samson*. 1636. Städel Institute, Frankfurt
- 815 REMBRANDT. *The Night Watch* (*The Company of Captain Frans Banning Cocq*). 1642. Rijksmuseum, Amsterdam
- 816 REMBRANDT. *Christ Preaching* (etching). c. 1652. Metropolitan Museum of Art, New York (Bequest of Mrs. H. O. Havemeyer, 1929)
- 817 REMBRANDT. *The Polish Rider*. c. 1655. The Frick Collection, New York
- 818 REMBRANDT. *Saul and David*. c. 1660. Mauritshuis, The Hague
- 819 REMBRANDT. *Family Portrait*. c. 1668. Municipal Museum, Brunswick, Germany
- 820 (A) REMBRANDT. *Self-Portrait*. c. 1660. The Iveagh Bequest, Kenwood, London
(B) REMBRANDT. *The Presentation in the Temple* (drawing). 1661. Royal Library, The Hague
- 821 HERCULES SEGHERS. *Mountain Landscape*. c. 1630-35. Uffizi Gallery, Florence
- 822 JACOB VAN RUISDAEL. *The Jewish Graveyard*. c. 1655. State Picture Gallery, Dresden
- 823 WILHEM CLAESZ. *Herda. Still Life*. 1634. Boymans Museum, Rotterdam
- 824 (A) GERARD TERBORCH. *The Grinder's Family*. c. 1635-40. Formerly State Museums, Berlin
(B) GERARD TERBORCH. *The Concert*. c. 1655-60. Formerly State Museums, Berlin
- 825 JAN STEEN. *The Eve of St. Nicholas*. c. 1660-65. Rijksmuseum, Amsterdam
- 826 JAN VERMEER VAN DELFT. *The Girl with a Red Hat*. c. 1660. National Gallery of Art, Washington, D. C. (Mellon Collection)
- 827 JAN VERMEER VAN DELFT. *The Artist in His Studio*. c. 1665-70. Kunsthistorisches Museum, Vienna
- 828 (A) PIETER SAENREDAM. *The St. Cuntra Church, Rheenen*. 1665. Mauritshuis, The Hague
(B) EMANUEL DE WITTE. *Interior of a Church*. 1668. Boymans Museum, Rotterdam

23. THE SEVENTEENTH CENTURY IN FRANCE, ENGLAND, AND SPAIN

- page 829 CLAUDE LORRAIN. *View of the Campagna* (drawing). c. 1650? British Museum, London
- 830 CLAUDE PERRAULT. East Front of the Louvre. 1667-70. Paris
- 831 LOUIS LE VAU and JULES HARDOUIN-MANSART. Garden Front, Palace of Versailles. 1669-85. France
- 832 (A) Aerial view of the Palace of Versailles
(B) JULES HARDOUIN-MANSART and CHARLES LEBRUN. *Galerie des Glaces*. Begun 1678. Palace of Versailles
- 833 MANSART, LEBRUN, and COYSEVOX. *Salon de la Guerre*. Begun 1678. Palace of Versailles
- 834 JULES HARDOUIN-MANSART. Church of the Invalides. 1680-91. Paris
- 835 (A) INIGO JONES. Banqueting House (west front). 1619-22. Whitehall Palace, London
(B) SIR CHRISTOPHER WREN. South and East Fronts, Hampton Court Palace. Designed 1689. Middlesex. (Crown copyright)
- 836 SIR CHRISTOPHER WREN. *Façade*, St. Paul's Cathedral. Begun 1675. London
- 837 SIR CHRISTOPHER WREN. Interior, St. Paul's Cathedral. London
- 838 PIERRE PUGET. *Herm*. 1656. Town Hall, Toulon, France
- 839 PIERRE PUGET. *Milo of Crotona*. 1671-83. The Louvre, Paris
- 840 FRANÇOIS GIRARDON. Tomb of Richelieu (detail). 1675-77. Sorbonne Church, Paris
- 841 ANTOINE COYSEVOX. *Charles Lebrun*. 1676. Wallace Collection, London
- 842 DIEGO VELÁZQUEZ. *The Water Carrier of Seville*. c. 1619. Wellington Museum, London. (Crown copyright reserved)
- 843 DIEGO VELÁZQUEZ. *Infante Carlos*. c. 1625. The Prado, Madrid
- 844 DIEGO VELÁZQUEZ. *The Surrender of Breda*. 1634-35. The Prado, Madrid
- 845 *The Infanta Margarita-Maria* (detail of p. 846)
- 846 DIEGO VELÁZQUEZ. *The Maids of Honor*. 1656. The Prado, Madrid
- 847 FRANCISCO DE ZURBARÁN. *St. Serapion*. 1628. Wadsworth Atheneum, Hartford, Connecticut
- 848 SANCHEZ COTÁN. *Still Life*. c. 1602-5. Museum, Granada
- 849 LOUIS LE NAIN. *Peasant Family*. c. 1640. The Louvre, Paris
- 850 GEORGES DE LA TOUR. *Joseph the Carpenter*. c. 1645. The Louvre, Paris
- 851 NICOLAS POUSSIN. *Self-Portrait*. 1650. The Louvre, Paris
- 852 NICOLAS POUSSIN. *Cephalus and Aurora*. c. 1630. National Gallery, London
- 853 NICOLAS POUSSIN. *The Rape of the Sabine Women*. c. 1636-37. Metropolitan Museum of Art, New York (Dick Fund, 1946)
- 854 NICOLAS POUSSIN. *Landscape with the Burial of Phocion*. 1648. The Louvre, Paris

24. THE EIGHTEENTH CENTURY

- 855 JOHANN KANDLER. *Two Freemasons Contemplating a Globe* (Meissen ware). 1744. Collection Irwin Untermyer, New York
- 856 GERMAIN BOFFRAND. *Salon de la Princesse*, Hôtel de Soubise. Begun 1732. Paris
- 857 FISCHER VON ERLACH. View and plan of St. Charles Borromaeus. 1716-37. Vienna
- 858 LUKAS VON HILDEBRANDT. Garden Front, Upper Belvedere. 1721-24. Vienna
- 859 LUKAS VON HILDEBRANDT. Entrance Hall and Staircase, Upper Belvedere. Vienna
- 860 JAKOB PRANDTAUER. The Monastery of Melk-on-the-Danube. Begun 1702. Austria
- 861 PRANDTAUER, BEDUZZI, and MUNGOENAST. Interior, Monastery Church. Completed c. 1738. Melk-on-the-Danube
- 862 COSMAS and EGID QUIRIN ASAM. High Altar, Monastery Church. 1718-25. Rohr (near Regensburg), Bavaria
- 863 DOMINIKUS ZIMMERMANN. Pilgrimage Church "Die Wies." 1745-54. Upper Bavaria
- 864 MATTHÄUS DANIEL PÖPFELMANN. The Zwinger. 1711-22. Dresden
- 865 BALTHASAR NEUMANN. The Kaisersaal, Episcopal Palace. 1719-44. Würzburg

- page 866 IGNACIO VERGARA. *Main Portal, Casa de Dos Aguas*. 1740-44. Valencia
- 867 SIR JOHN VANBRUGH. *Blenheim Palace*. Begun 1705. Oxfordshire, England
- 868 LORD BURLINGTON. *View and plan of Chiswick House*. Begun 1725. Near London
- 869 JAMES GIBBS. *St. Martin-in-the-Fields*. 1721-26. London
- 870 ANDREAS SCHLÜTER. *Equestrian Monument of the Great Elector*. 1698-1703. Berlin-Charlottenburg
- 871 ETIENNE MAURICE FALCONET. *Equestrian Monument of Peter the Great*. 1766-82. Leningrad
- 872 GIACOMO SERPOTTA. *Fortitude*. 1714-17. Oratorio della Compagnia del Rosario, S. Domenico, Palermo
- 873 JEAN-BAPTISTE PIGALLE. *Tomb of the Maréchal de Saxe*. 1753-76. St. Thomas', Strasbourg
- 874 CLODION. *Satyr and Bacchante*. c. 1775. Metropolitan Museum of Art, New York (Bequest of Benjamin Altman, 1913)
- 875 JEAN ANTOINE HOUDON. *Voltaire*. 1781. Fabre Museum, Montpellier, France
- 876 JEAN ANTOINE HOUDON. *George Washington*. 1788-92. State Capitol, Richmond, Virginia
- 877 ANTOINE WATTEAU. *Gilles*. c. 1719. The Louvre, Paris
- 878 ANTOINE WATTEAU. *Embarkation for Cythera*. 1717. The Louvre, Paris
- 879 Detail of p. 878
- 880 JEAN HONORÉ FRAGONARD. *Bathers*. c. 1765. The Louvre, Paris
- 881 JEAN-BAPTISTE GREUZE. *The Village Bride*. 1761. The Louvre, Paris
- 882 JEAN ETIENNE LIOTARD. *Mary Gunning, Countess of Coventry, in Turkish Costume*. c. 1754. Rijksmuseum, Amsterdam
- 883 JEAN-BAPTISTE SIMÉON CHARDIN. *Back from the Market*. 1739. The Louvre, Paris
- 884 JEAN-BAPTISTE SIMÉON CHARDIN. *Kitchen Still Life*. c. 1730-35. Ashmolean Museum, Oxford
- 885 FRANCESCO GUARDI. *View of an Island in the Lagoon*. c. 1790. Collection Borletti, Milan
- 886 GIOVANNI BATTISTA TIEPOLO. *The Banquet of Cleopatra*. 1757. Palazzo Labia, Venice
- 887 GIOVANNI BATTISTA TIEPOLO. Detail of the ceiling fresco of the Kaisersaal. 1751. Episcopal Palace, Würzburg
- 888 WILLIAM HOGARTH. *The Orgy*, scene III from *The Rake's Progress*. c. 1734. Sir John Soane's Museum, London
- 889 THOMAS GAINSBOROUGH. *Robert Andrews and His Wife*. c. 1748-50. Collection G. W. Andrews, Redhill, Surrey, England
- 890 WILLIAM HOGARTH. *The Graham Children*. 1742. Tate Gallery, London
- 891 THOMAS GAINSBOROUGH. *Mrs. Siddons*. 1785. National Gallery, London
- 892 SIR JOSHUA REYNOLDS. *Mrs. Siddons as the Tragic Muse*. 1784. Henry E. Huntington Library and Art Gallery, San Marino, California

THE RENAISSANCE

17. Late Gothic Art
North of the Alps



THE MASTER OF FLÉMALLE (ROBERT CAMPIN?).
The Virgin and Child Before a Fire-Screen. c. 1425.
 Panel, 25 x 19¼". National Gallery, London



e uentis matris mee uocauit me dñs
nomine meo. et posuit os meū sicut
gladium acutum sub tegumento
manus sue proterit me posuit me



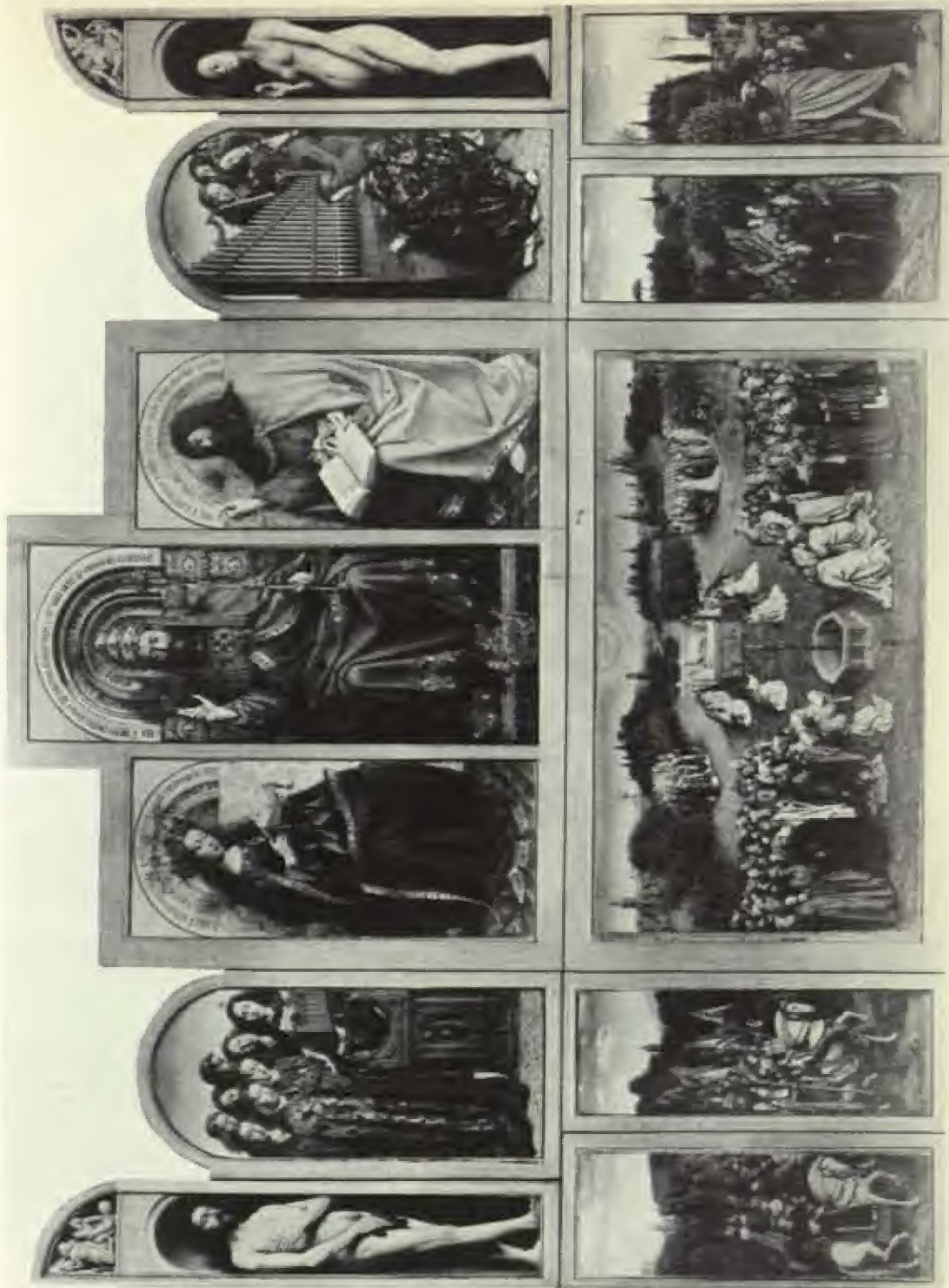
HUBERT and/or JAN VAN EYCK. *The Birth of St. John and The Baptism of Christ*,
from the "Turin-Milan Hours." c. 1416-20. Museum, Turin. P: ACL.



HUBERT and/OR JAN VAN EYCK. *The Crucifixion and The Last Judgment*.
c. 1410. Panels transferred to canvas, each $22\frac{1}{4} \times 7\frac{3}{4}$ ".
Metropolitan Museum of Art, New York (Fletcher Fund, 1933)



ROGER VAN DER WEYDEN.
The Descent from the Cross.
 c. 1435. Panel, 86½ x 103".
 The Prado, Madrid. P: MAS



HUNTER and JAN
VAN EYCK.

The Ghent Altarpiece

(open).

Completed 1432.

12'9" x 17'1".

St. Bavo, Ghent,
Belgium.

P: ACL.



(A) *Adam and Eve*,
detail of p. 577. P: ACL



(B) *Singing Angels*,
detail of p. 577. P: ACL



The Ghent Altarpiece (closed). R: ACT.



JAN VAN EYCK. *A Man in a Red Turban (Self-Portrait?)*. 1433.
Panel, $10\frac{1}{4} \times 7\frac{1}{2}$ ". National Gallery, London



JAN VAN EYCK. *Madonna with the Chancellor Rolin*. c. 1434.
 Panel, 26 x 24½". The Louvre, Paris. P: ACL



JAN VAN EYCK. *Giovanni Arnolfini and His Bride*. 1434.
Panel, 33 x 22½". National Gallery, London



DIERIC BOUTS. *The Last Supper*. c. 1465. Panel, 71 x 59".
 St. Peter's, Louvain, Belgium. P: ACL



HUGO VAN DER GOES, *The Portinari Altarpiece* (open), c. 1476.
 $9'2\frac{1}{2}'' \times 20'20\frac{1}{2}''$, Uffizi Gallery, Florence, P. KENNEDY



Detail of p. 584. P: ANDERSON



HUGO VAN DER GOES. *The Death of the Virgin*. c. 1478-80.
Panel, 57 $\frac{3}{4}$ x 47 $\frac{1}{4}$ ". Museum, Bruges, Belgium. P: ACL



GEERTGEN TOT SINT JANS. *The Birth of Christ*. c. 1490.
Panel, 13½ x 10". National Gallery, London



(A) HANS MEMLING. *Portrait of an Italian*,
c. 1485. Panel, 11 $\frac{1}{2}$ x 8 $\frac{5}{8}$ ".

Royal Museum of Fine Arts, Antwerp. P: ACL



(B) ROGER VAN DER WEYDEN. *Francesco d'Este*,
c. 1455. Panel, 11 $\frac{3}{4}$ x 8".

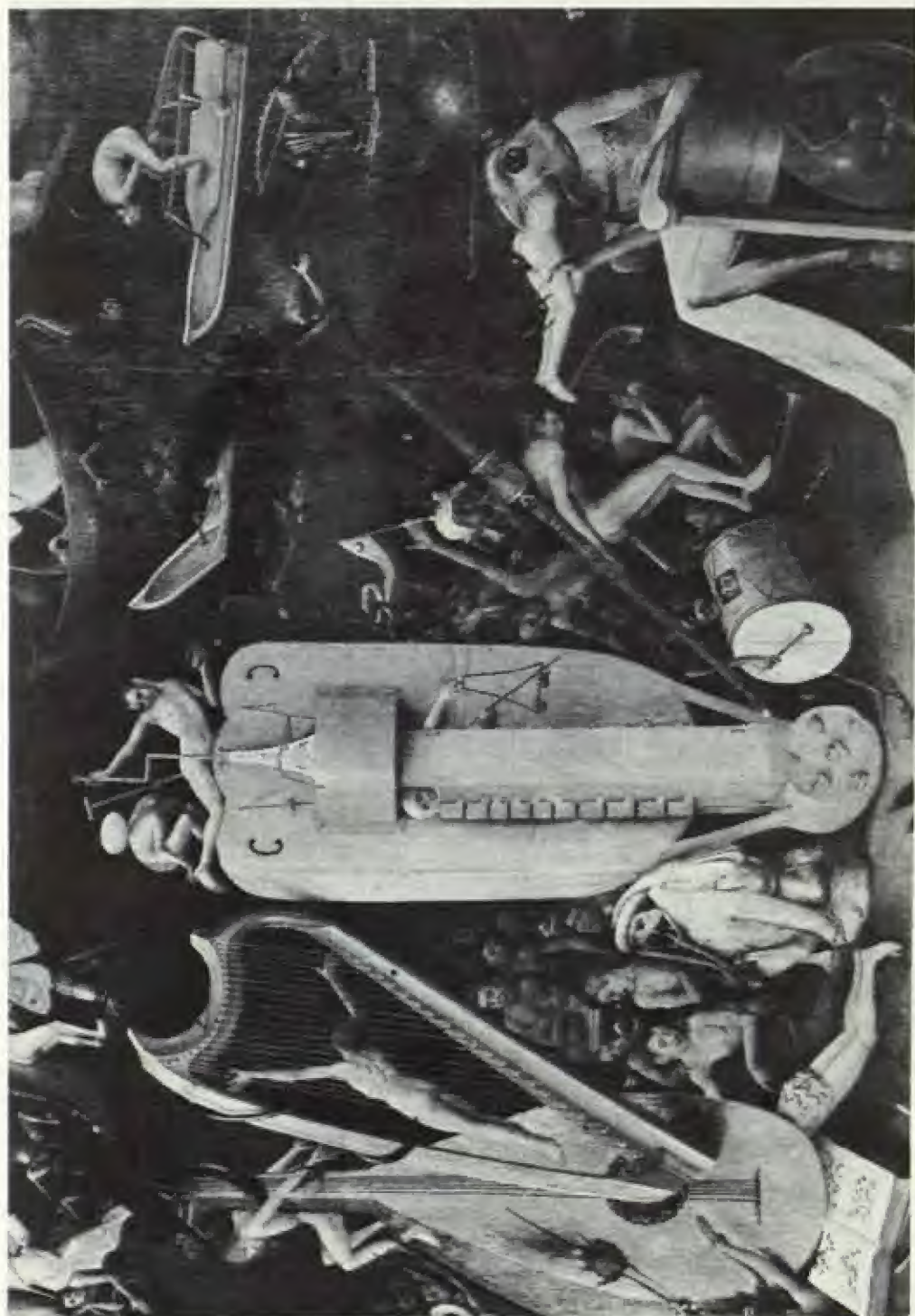
Metropolitan Museum of Art, New York
(The Michael Friedsam Collection, 1931)



HIERONYMUS BOSCH. *The Garden of Delightia*. c. 1500. Central panel $86\frac{1}{2} \times 76\frac{3}{4}$ " , wings $86\frac{1}{2} \times 38$ ". The Prado, Madrid. P: MAS



Detail of p. 589 (center panel), p. mas



Detail of p. 589 (right wing). R: MAS



ABOVE

JEAN FOUQUET. *Etienne Chevalier and St. Stephen*. c. 1450.
Panel, $36\frac{1}{2} \times 33\frac{1}{2}$ ". Formerly State Museums, Berlin

OPPOSITE PAGE

MASTER OF THE AIX ANNUNCIATION. *Jeremiah* (with the features of
King René d'Anjou). c. 1450. Panel, 60×34 ".
Royal Museums of Fine Arts, Brussels. P: ACL





OPPOSITE PAGE

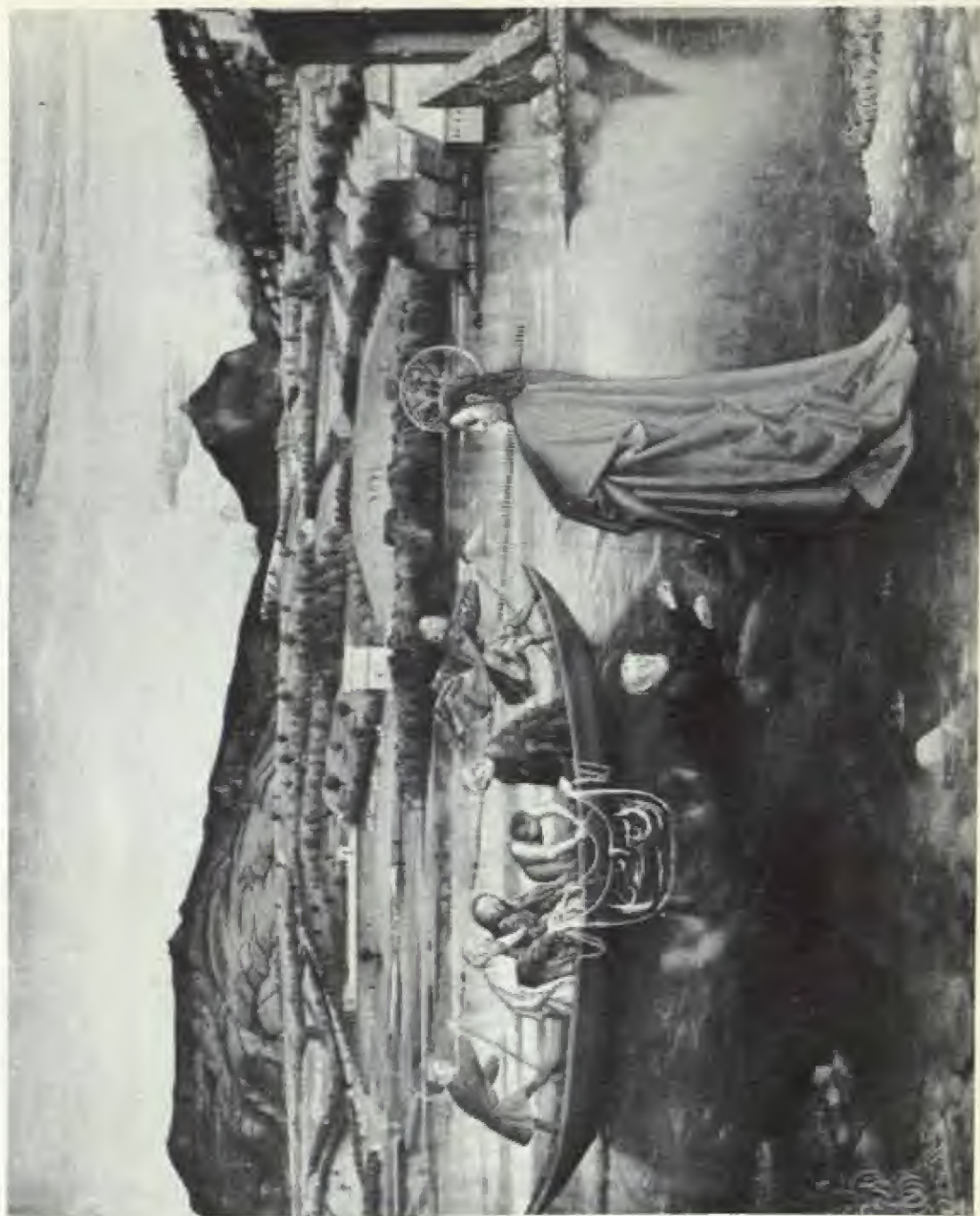
SOUTHERN FRENCH MASTER.

The Avignon Pietà.

c. 1470. Panel, 64 x 86".

The Louvre, Paris.

F. GIRAUDON



CONRAD WITZ.

Christ Walking on the Water.

1444. Panel, 51 x 61".

Musée d'Art et d'Histoire,

Geneva



MICHAEL PACHER. *The Four Latin Fathers* (Jerome, Augustine, Gregory, Ambrose).

c. 1483, Center panel 81 x 77", wings 81 x 36½".

Pinakothek, Munich



(B) MASTER OF THE "HAUSBUCH." *Holy Family* (drypoint).
c. 1480-90. Rijksmuseum, Amsterdam



(A) *St. Dorothy* (woodcut), c. 1420.
Staatische Graphische Sammlung, Munich



MARTIN SCHONGAUER. *The Temptation of St. Anthony* (engraving). c. 1480-90.
Metropolitan Museum of Art, New York (Rogers Fund, 1920)



NIKOLAUS GERHAERT VON LEYDEN. *Crucifix*. 1467. 90½".
Cemetery, Baden-Baden, Germany. P: DTSCH. KUNSTVERL.



FLEMISH MASTER. Portrait Statuettes, from the Tomb of Isabella of Bourbon, Antwerp.
1476. Bronze, c. 22". Rijksmuseum, Amsterdam



(A) ERASMUS GRASSER. *Morris Dancer*. 1480. Wood, c. 30".
Historic City Museum, Munich. P: FRITZ THUDICHUM, MUNICH



(B) NIKOLAUS GERHAERT VON LEYDEN. *Grotesque Head*. c. 1465. 14".
City Museum, Strasbourg. P: G. DETTLING, STRASBOURG



BERNT NOTKE. *St. George and the Dragon*, 1483-89, Wood, c. 10' x 13'9".
St. Nicholas', Stockholm, P; RETOT, STOCKHOLM



VEIT STOSZ. *The Death of the Virgin*. 1477-89. Wooden shrine, 17½' wide, height of figures c. 9'. St. Mary's, Cracow. P: NATIONAL INSTITUTE OF ART HISTORY, WARSAW



MICHAEL PACHER. *Coronation of the Virgin* (center portion). 1471-81.

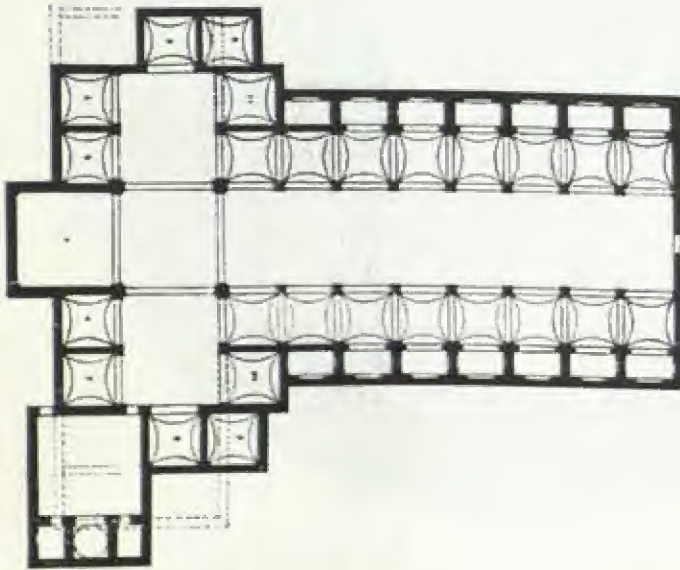
Wooden shrine, figures approximately lifesize.

Parish Church, St. Wolfgang, Austria. P: LÖBL, BAD TÖLZ

THE RENAISSANCE

*18. The Early
Renaissance
in Italy*

PISANELLO. *Emperor John Palaeologus VIII* (medal). 1438.
Bronze, diameter $4\frac{1}{8}$ ". Victoria and Albert Museum, London



A B O V E

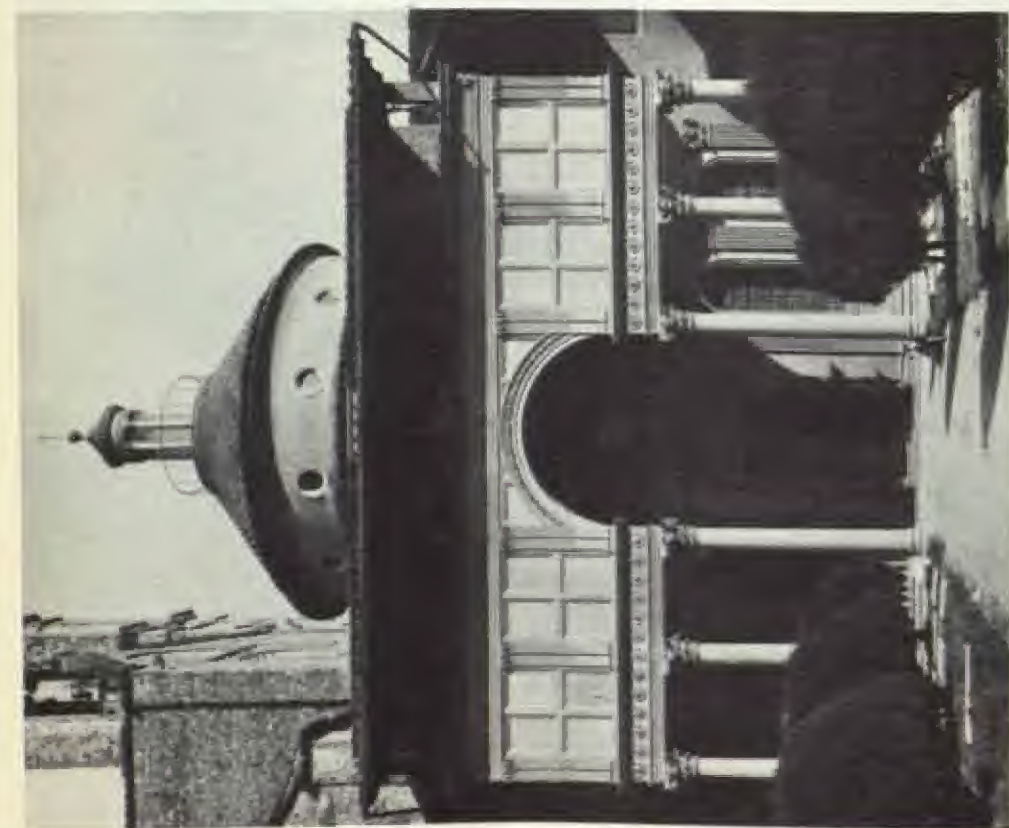
(A) FILIPPO BRUNELLESCHI. Plan of S. Lorenzo,
1421-69, Florence

R I G H T

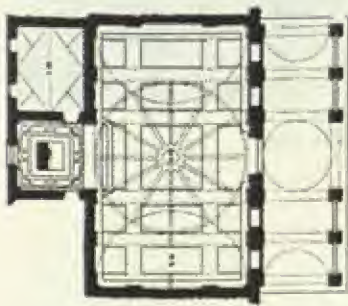
(B) FILIPPO BRUNELLESCHI. The Old Sacristy,
1421-28. S. Lorenzo, Florence. (Sculptural
decoration by Donatello, c. 1430-43). P: ALINARI



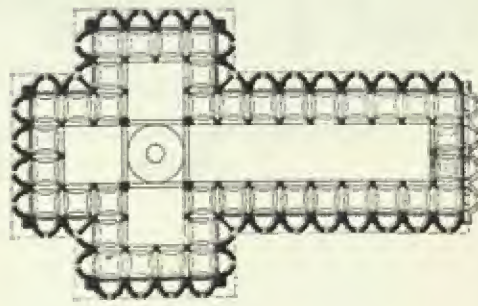
Nave,
S. Lorenzo,
Florence.
P. ANDERSON



FILIPPO BRUNELLESCHI. Exterior and interior view of the Pazzi Chapel. Begun 1430-33.
S. Croce, Florence. P: ANDERSON (ext.) AND KIDDER SMITH (int.)



(A) Plan of the Pazzi Chapel



ABOVE AND RIGHT

(a, c) FILIPPO BRUNELLESCHI. Plan and Interior of S. Spirito. Begun 1434-35. Florence.

P. ROLLIE MC KENNA, NEW YORK





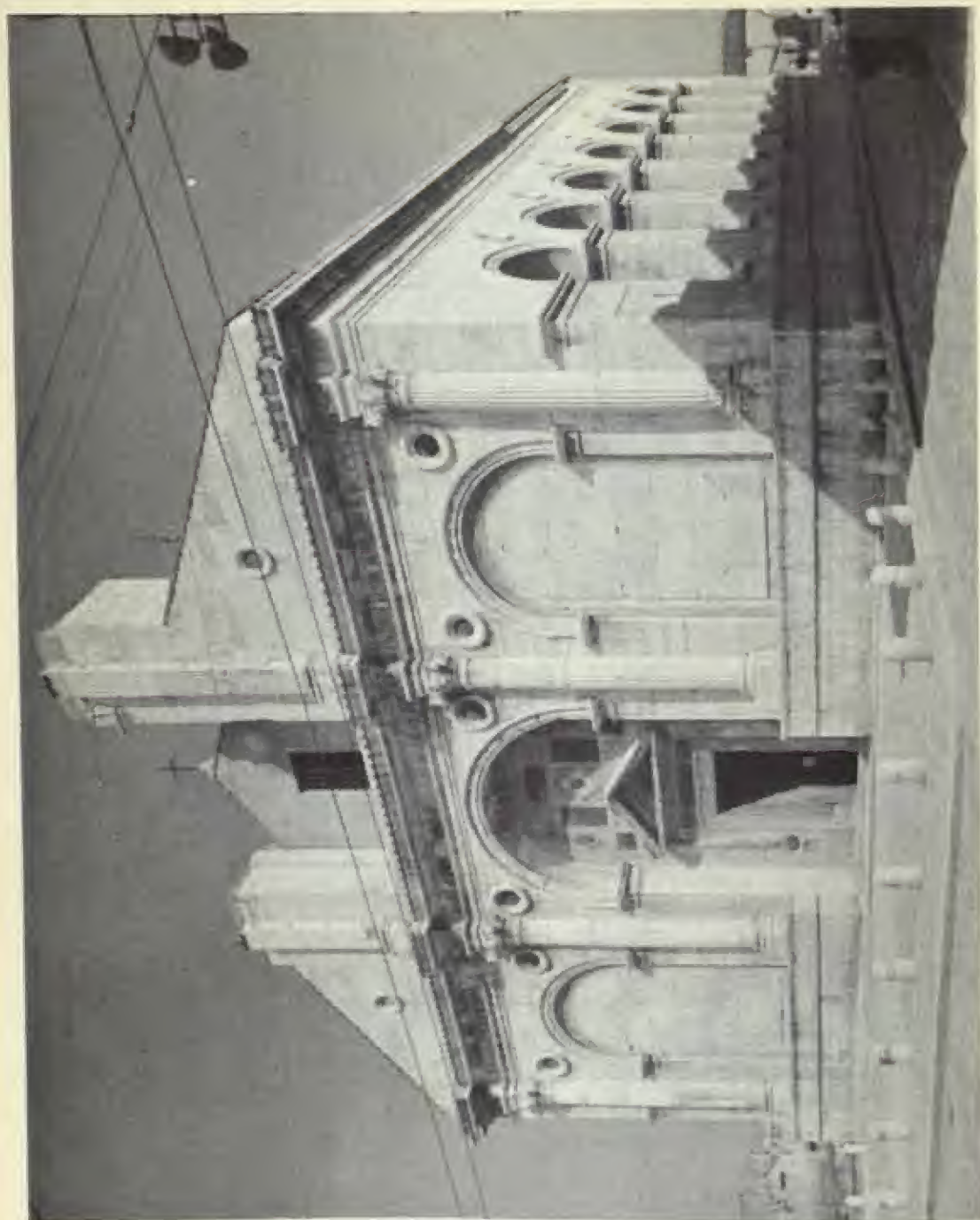
MICHELOZZO. Palazzo Medici-Riccardi, Begun 1444.
Florence. P: ALINARI



LEONE BATTISTA ALBERTI. Palazzo Rucellai. 1446-51.
Florence. P. ANDERSON

RIGHT

LEONE BATTISTA ALBERTI.
Façade, S. Francesco
("Tempio Malatestiano").
Begun 1446.
Rimini. P: VINCENT



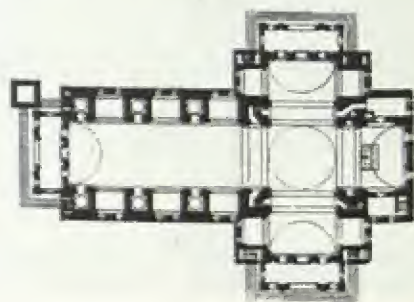
OPPOSITE PAGE

LEONE BATTISTA ALBERTI.
Interior, S. Andrea.
Begun 1470. Mantua.
P: ALINARI



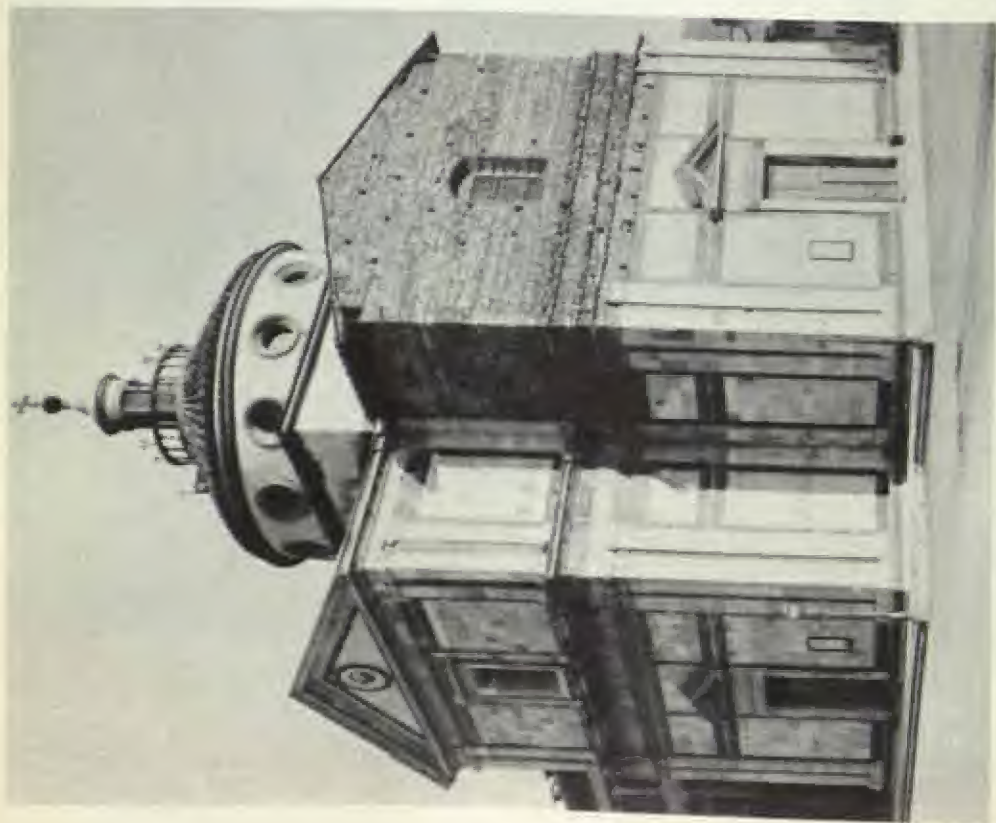


LEONE BATTISTA ALBERTI.
 Façade and plan of S. Andrea, Mantua.
 P: ROLLIE MCKENNA, NEW YORK





MAURO CODUCCI. Façade of S. Zaccaria, c. 1483-1500.
Venice, P: FIORENTINI



GIULIANO DA SANGALLO. S. Maria delle Carceri.
1485-92. Prato, P: ALINARI



DONATELLO. *St. George and the Dragon* (detail, see p. 618). 1417. Marble, 15¾".
Or San Michele, Florence. p: BROG1



LEFT

DONATELLO,
 St. George Tabernacle.
 c. 1415-17. Marble
 (the statue now replaced
 by bronze copy),
 height of statue
 82". Or San Michele,
 Florence: P: ALINARI

OPPOSITE PAGE
 DONATELLO. *St. Mark*.
 1411-13. Marble, 93".
 Or San Michele,
 Florence: P: BROGI





DONATELLO.
Prophet (Zuccone),
 from the Campanile
 of the Cathedral.
 1423-25. Marble, 77".
 Cathedral Museum,
 Florence. P. BROGI



JACOPO DELLA QUERCIA. *Acca Larentia with Romulus and Remus* (detail), from the Fonte Gaia. 1409-19. Marble, approximately lifesize. Palazzo Pubblico, Siena.

P: BROGI, COURTESY CHARLES SEYMOUR, JR.



JACOPO DELLA QUERCIA. *The Creation of Adam*. c. 1430. Marble, $34\frac{1}{2} \times 27\frac{1}{2}$ ".
Main Portal (1425-38), S. Petronio, Bologna.

P: BROGI, COURTESY CHARLES SEYMOUR, JR.



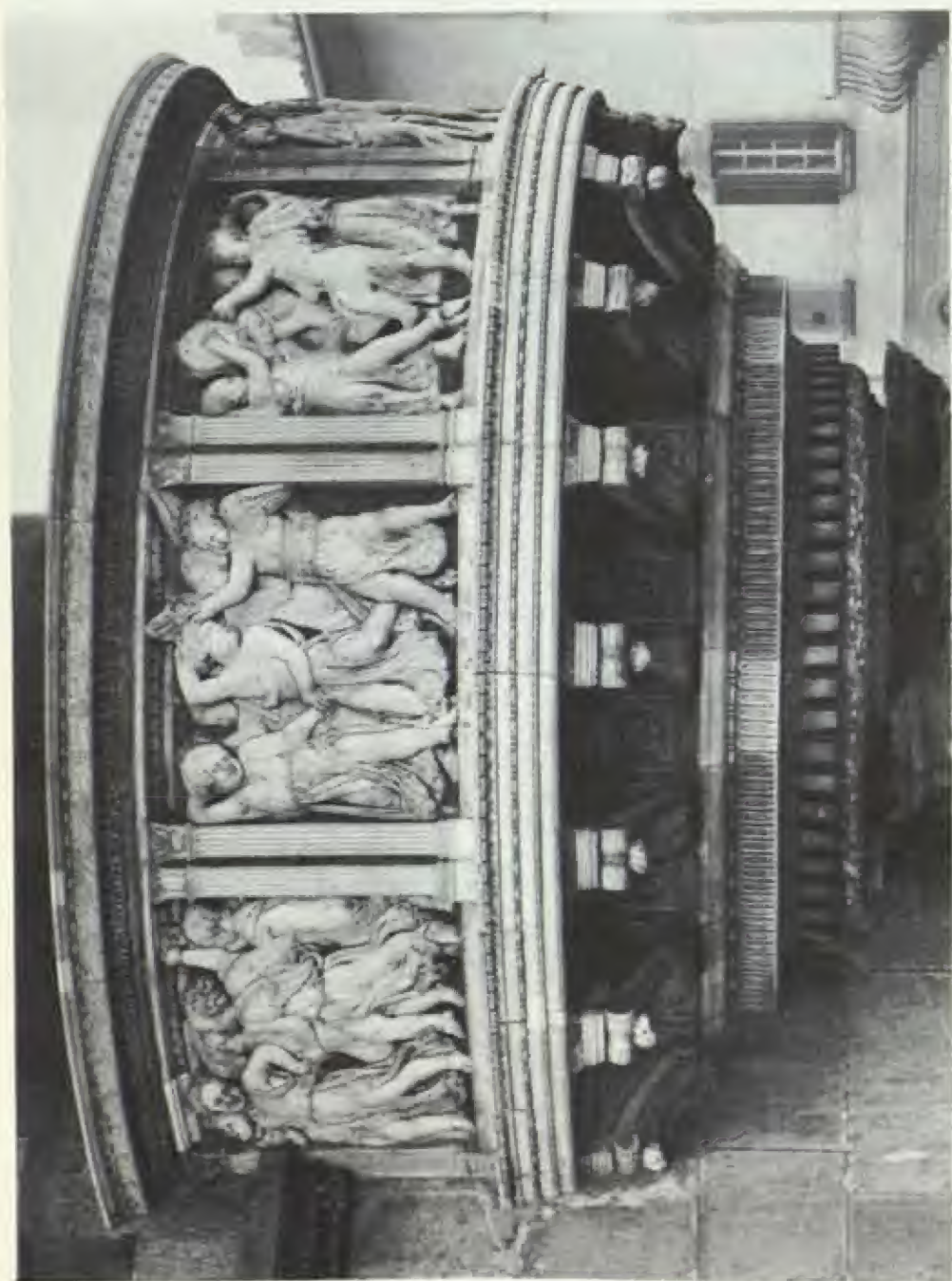
DONATELLO. *The Feast of Herod* (detail of baptistal font). c. 1425.
Gilt bronze, 23½" square. S. Giovanni, Siena. P: ANDERSON



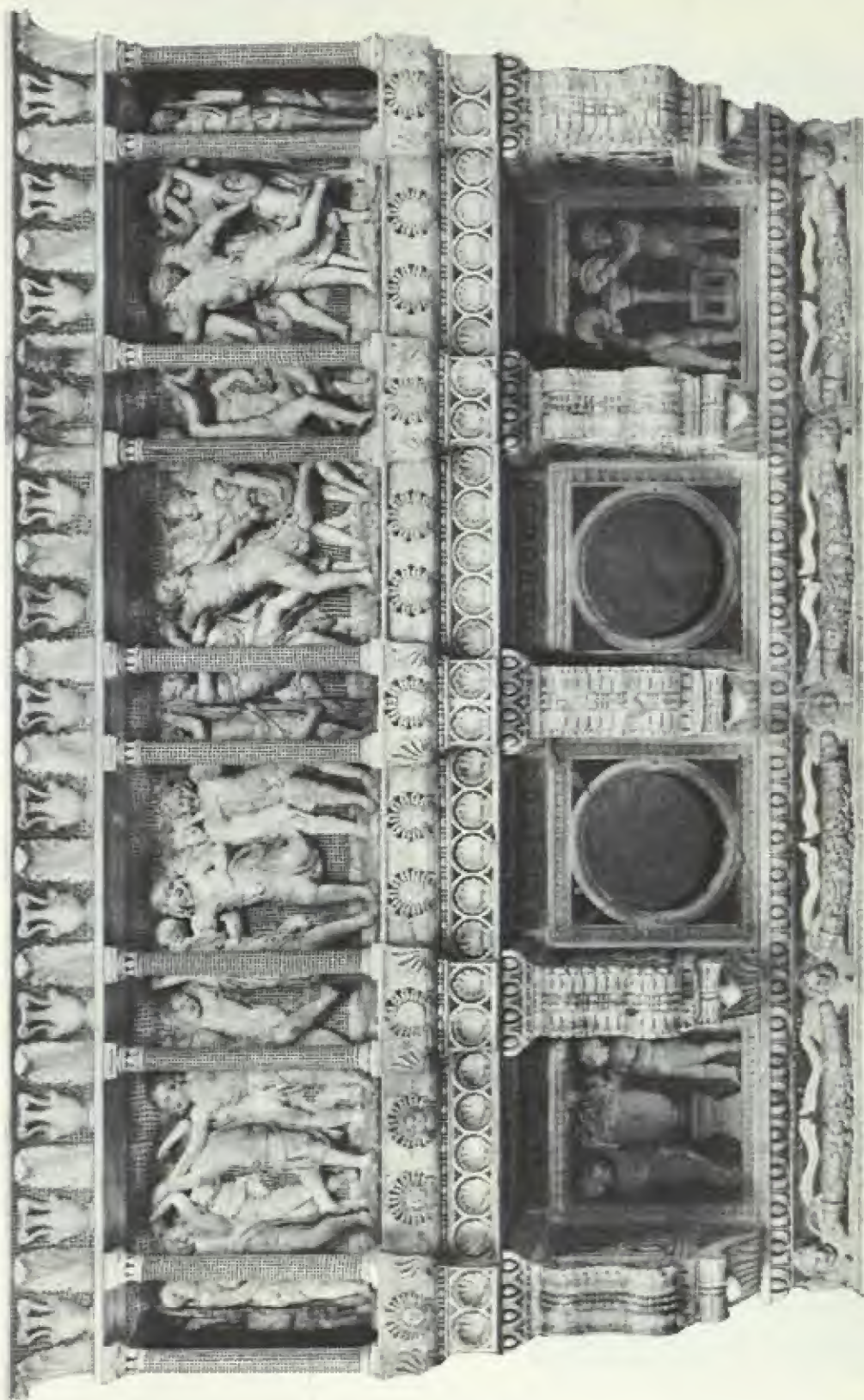
LORENZO GHIRBERTI. *The Baptism of Christ* (detail of baptismal font), c. 1425.
Gilt bronze, 23½" square. S. Giovanni, Siena. P: BROGI



LORENZO Ghiberti. *Isaac, Jacob, and Esau*, detail of the east doors ("Gates of Paradise").
c. 1435. Gilt bronze, $31\frac{1}{4}$ " square. Baptistery, Florence. P: BROGT



MICHELOZZO and DONATELLO, Outdoor Pulpit, 1428-38. Marble,
each relief 29 x 31". Prato Cathedral. P: ALINARI



DONATELLO. *Cantoria*. 1433-39. Marble, 10' 17" x 18' 8".
Cathedral Museum, Florence. P. ANDERSON



DONATELLO. *Equestrian Monument of Gattamelata*. 1445-50. Bronze, c. 11' x 13'.
Piazza del Santo, Padua. P: BROGI



(A) DONATELLO. *David*.
c. 1430-32. Bronze, 62 $\frac{1}{4}$ ".
National Museum, Florence.

P: BROGI

(B) DONATELLO.
St. Mary Magdalen.
c. 1454-55. Wood, 74".
Baptistery, Florence.

P: BROGI





ABOVE

Detail of p. 629 B. P: BROGI

OPPOSITE PAGE

LUCA DELLA ROBBIA. *Singing Angels*, from the *Cantoria*. c. 1435. Marble, c. 38 x 24".
Cathedral Museum, Florence. P: BROGI





LUCA DELLA ROBbia. *Madonna and Angels*, lunette from the Via d'Agnolo. c. 1460. Glazed terracotta, 63 x 87½".
National Museum, Florence. P. BROGI

RIGHT

- (A) DESIDERIO DA SETTIGNANO.
Putto, from the Tomb of
 Carlo Marsuppini.
 c. 1455. Marble, 38".
 S. Croce, Florence.
 P: KENNEDY



FAR RIGHT

- (B) ANDREA DEL VERROCCHIO.
Putto with Dolphin. c. 1470.
 Bronze, 27" (without base).
 Palazzo Vecchio, Florence.
 P: HILDE LOTZ, NEW YORK







ABOVE

ANTONIO ROSSELLINO. *Bust of Giovanni da San Miniato*. 1456. Marble, 20".
Victoria and Albert Museum, London

OPPOSITE PAGE

BERNARDO ROSSELLINO. *Tomb of Leonardo Bruni*. c. 1445.
Marble, height (to top of arch) 20'. S. Croce, Florence. P: ALINARI





ABOVE

ANDREA DEL VERROCCHIO. *Equestrian Monument of Bartolommeo Colleoni*. 1485-88. Bronze, c. 13'.
Campo SS. Giovanni e Paolo, Venice. P: ANDERSON

OPPOSITE PAGE

ANDREA DEL VERROCCHIO. *Christ and the Doubting Thomas*. c. 1465-83.
Bronze, in marble tabernacle of c. 1423 by Donatello, height of niche 9'9".
Or San Michele, Florence. P: BROGI



ANTONIO DEL POLLAIUOLO. *Hercules and Antaeus*. c. 1475. Bronze, 18".
National Museum, Florence. P: ALINARI



NICCOLÒ DELL'ARCA, *The Lamentation*, and detail. c. 1485-90. Terracotta, approximately lifesize. S. Maria della Vita, Bologna. P: A. VILLANI, BOLOGNA



MASACCIO.
*The Holy Trinity
 with the Virgin
 and St. John.*
 c. 1425. Fresco.
 S. Maria Novella,
 Florence.
 P: SOPR. GALL. FLOR.



MASACCIO. *The Tribute Money*. c. 1425. Fresco.
Brancacci Chapel, S. Maria del Carmine, Florence. P. BROGI



OPPOSITE PAGE

MASACCIO.

Madonna and Child Enthroned.

1426. Panel, 56 x 29".

National Gallery, London

BELOW

(A) MASACCIO.

The Expulsion from Paradise.

c. 1425. Fresco.

Brancacci Chapel,

S. Maria del Carmine,

Florence. P: ALINARI



ABOVE

(B) ANDREA DEL CASTAGNO.

David. c. 1450-55.

Leather, height 45½", greatest width 30".

National Gallery of Art,

Washington, D. C.

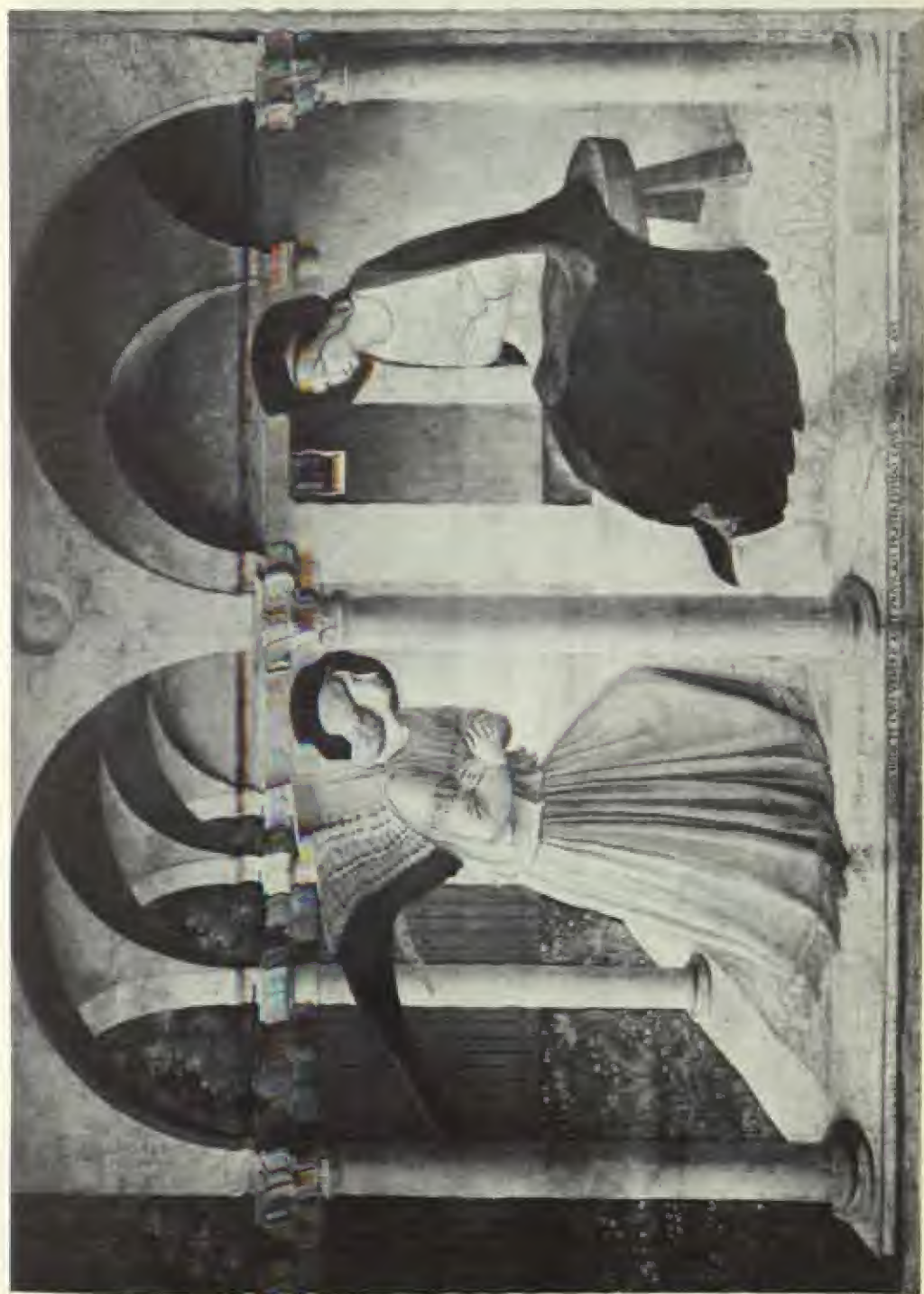
(Widener Collection)



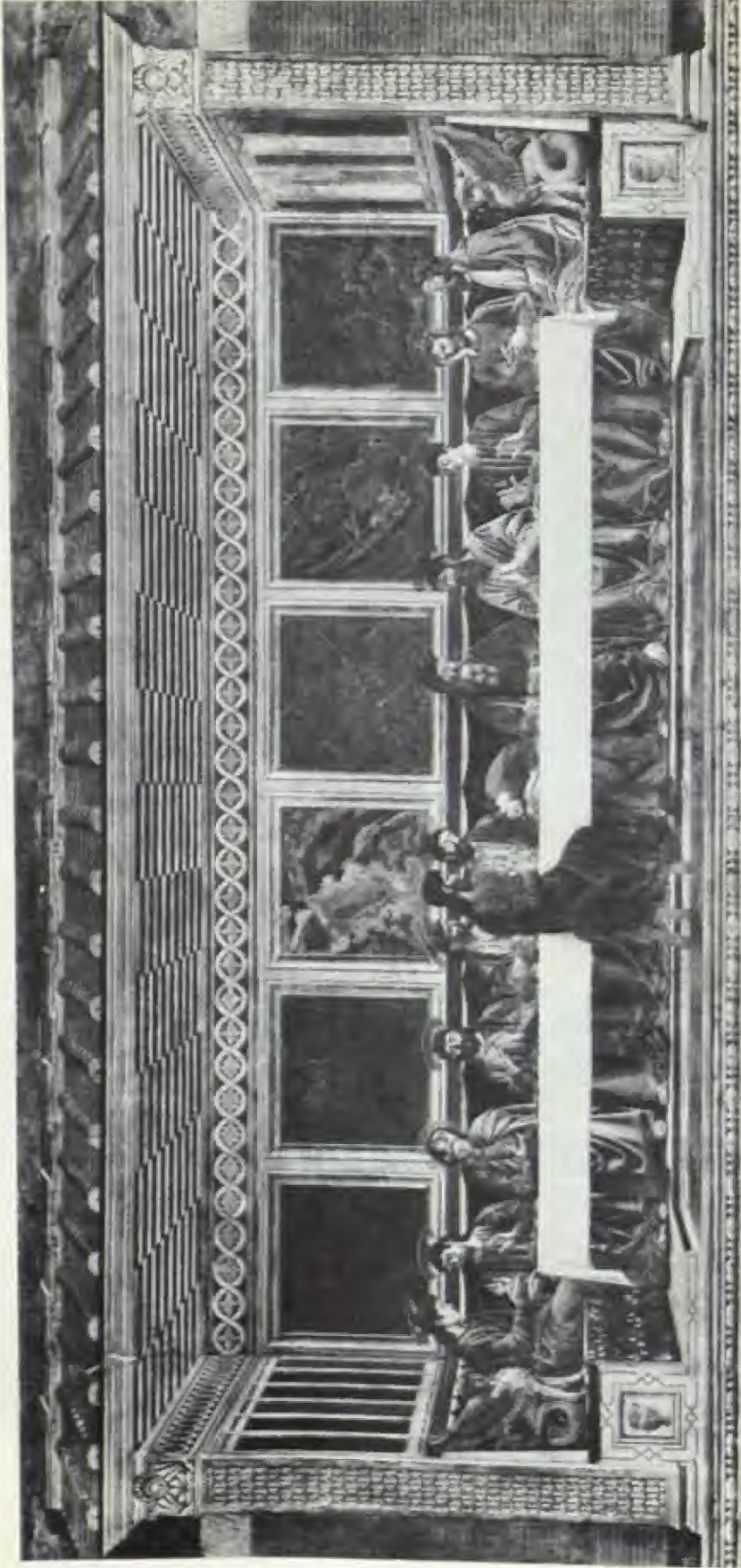
(A) FRA FILIPPO LIPPI. *Madonna and Child Enthroned*.
1437. Panel, $45 \times 25\frac{1}{2}$ ".
National Museum, Tarquinia. P: ALINARI



(B) FRA FILIPPO LIPPI. *The Virgin Adoring the Child*.
c. 1460. Panel, 50×46 ".
Formerly State Museums, Berlin



FRA ANGELICO. *The Annunciation*, c. 1445-50. Fresco.
S. Marco, Florence. P: ALINARI



ANDREA DEL CASTAGNO. *The Last Supper*. c. 1445-50. Fresco.
S. Apollonia, Florence. p; ANDERSON



PAOLO UCCELLO. *The Battle of San Romano*. c. 1455.
Panel, 72 x 125". National Gallery, London



DOMENICO VENEZIANO. *Madonna and Saints*. c. 1445. Panel, 79 x 84".
Uffizi Gallery, Florence. P: SOPR. GALL. FLOR.



PIERO DELLA FRANCESCA. *The Resurrection*. c. 1460. Fresco (detached).
Picture Gallery, Borgo San Sepolcro. P: BROGI



PIERO DELLA FRANCESCA. *The Dream of Constantine*. c. 1455. Fresco.
S. FRANCESCO, Arezzo. P: ANDERSON



PIERO DELLA FRANCESCA. *The Discovery of the True Cross*. c. 1455. Fresco.
S. Francesco, Arezzo. P: ANDERSON



ANDREA MANTEGNA. *St. James Led to His Execution*. c. 1455. Fresco.
Ovetari Chapel, Church of the Eremitani, Padua (destroyed). P: ALINARI



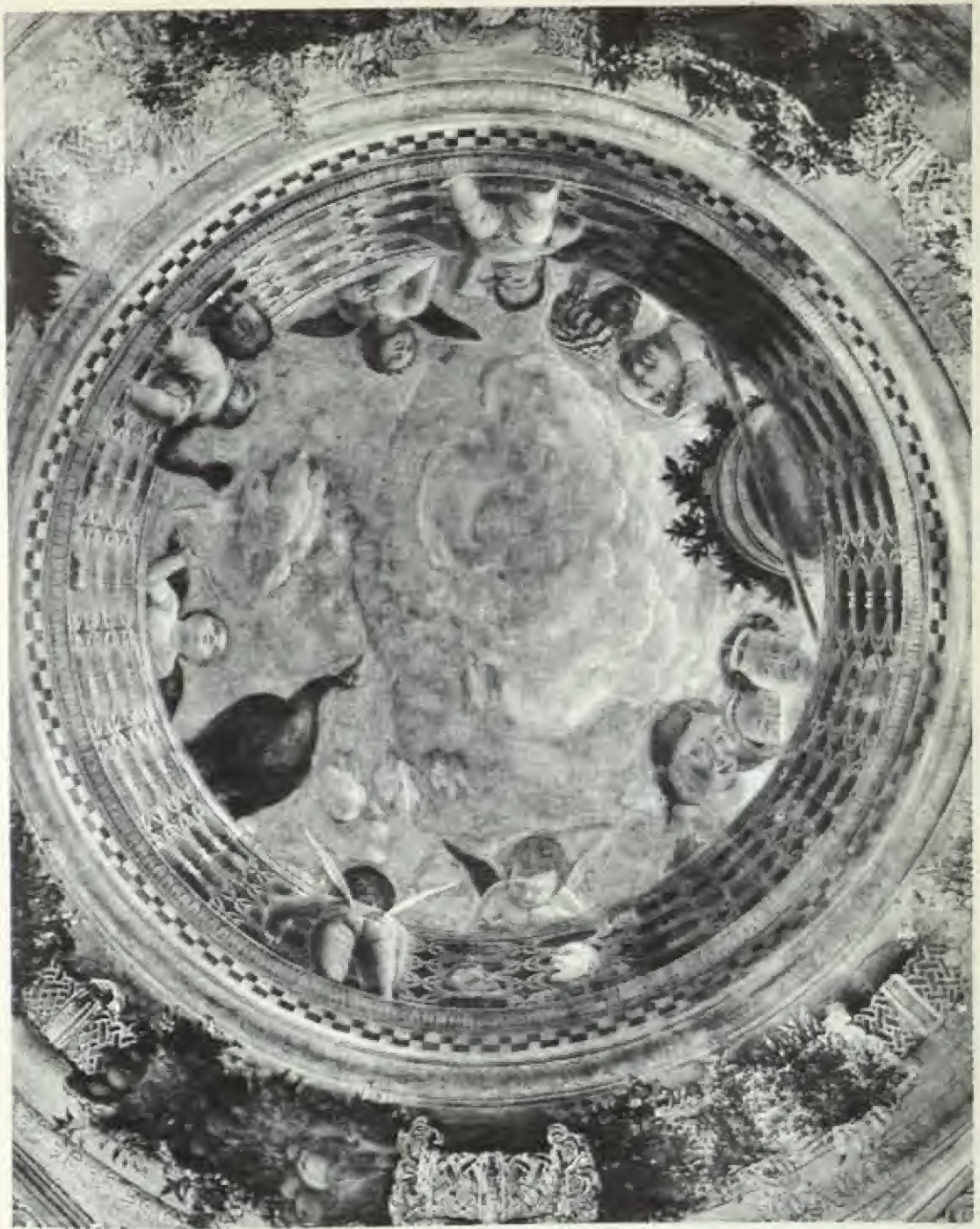
(A) ANDREA MANTEGNA. *The Lamentation*. c. 1490-1500.
Canvas, 27 x 32". Brera Gallery, Milan. P: ALINARI

(B) ANDREA MANTEGNA.
The Entombment (engraving,
enlarged detail). c. 1475.
Metropolitan Museum
of Art, New York
(Dick Fund, 1937)





ANDREA MANTEGNA.
The Crucifixion.
 1456-59. Panel,
 26 x 35½".
 The Louvre, Paris.
 P; ARCH. PHOT.



ANDREA MANTEGNA.
Ceiling (portion).
 c. 1470. Fresco.
 Camera degli Sposi,
 Ducal Palace, Mantua.
 P. ANDERSON



ANTONELLO DA MESSINA. *The Crucifixion*. 1475. Panel, $23\frac{1}{2} \times 16\frac{3}{4}$ ".
Royal Museum of Fine Arts, Antwerp. P: ACL



GIOVANNI BELLINI. *St. Francis in Ecstasy*. c. 1485. Panel, 48½ x 55".
The Frick Collection, New York





ABOVE

MELOZZO DA FORLÌ. *Sixtus IV and His Familiars*. c. 1475-77. Fresco (transferred to canvas), 12'2" x 10'4". Vatican Gallery, Rome. P: BROGI

OPPOSITE PAGE

GIOVANNI BELLINI. *Madonna and Saints*. 1505. Panel (transferred to canvas), 16'5½" x 7'9". S. Zaccaria, Venice. P: FIORENTINI



ANTONIO DEL POLLAIUOLO. *The Rape of Drjanira*. c. 1475. Panel, 23½ x 31½".
Yale University Art Gallery, New Haven, Connecticut



ANTONIO DEL POLLAIUOLO. *Battle of Ten Naked Men* (engraving). c. 1465-70.
Metropolitan Museum of Art, New York (Joseph Pulitzer Bequest, 1917)



SANDRO BOTTICELLI. *Primavera*. c. 1478. Panel, 80 x 123½".
Uffizi Gallery, Florence



SANDRO BOTTICELLI. *The Birth of Venus*. c. 1480. Canvas, 79 x 110".
 Uffizi Gallery, Florence. P: ANDERSON



PIETRO PERUGINO. *The Delivery of the Keys*. 1482. Fresco.
Sistine Chapel, Vatican, Rome. P. ALINARI



DOMENICO GHIRLANDAIO. *The Birth of the Virgin*. 1486-90. Fresco.
S. Maria Novella, Florence. P. NAOGI



OPPOSITE PAGE

PIERO DI COSIMO. *The Discovery of Hony*.
c. 1498. Panel, $3\frac{1}{4} \times 50\frac{1}{4}$ ".
Worcester Art Museum, Massachusetts



RIGHT

LUCA SIGNORELLI.
The Damned Cast into Hell. c. 1500.
Fresco. S. Brizio Chapel,
Orvieto Cathedral. R. ALINARI



DOMENICO GHIRLANDAIO. *An Old Man and His Grandson*. c. 1480. Panel, $24\frac{1}{2} \times 18$ ".
The Louvre, Paris. P: ALINARI

THE RENAISSANCE

*19. High Renaissance
and Mannerism
in Italy*



BENVENUTO CELLINI. *The Saltcellar of Francis I.* 1539-43. Gold, $10\frac{1}{4} \times 13\frac{1}{8}$ ".
Kunsthistorisches Museum, Vienna



LEFT

(A) DONATO BRAMANTE.
Dome and Choir.

Begun 1492.

S. Marie delle Grazie,
Milan.

P: ARAGOZZINI, MILAN

BELOW

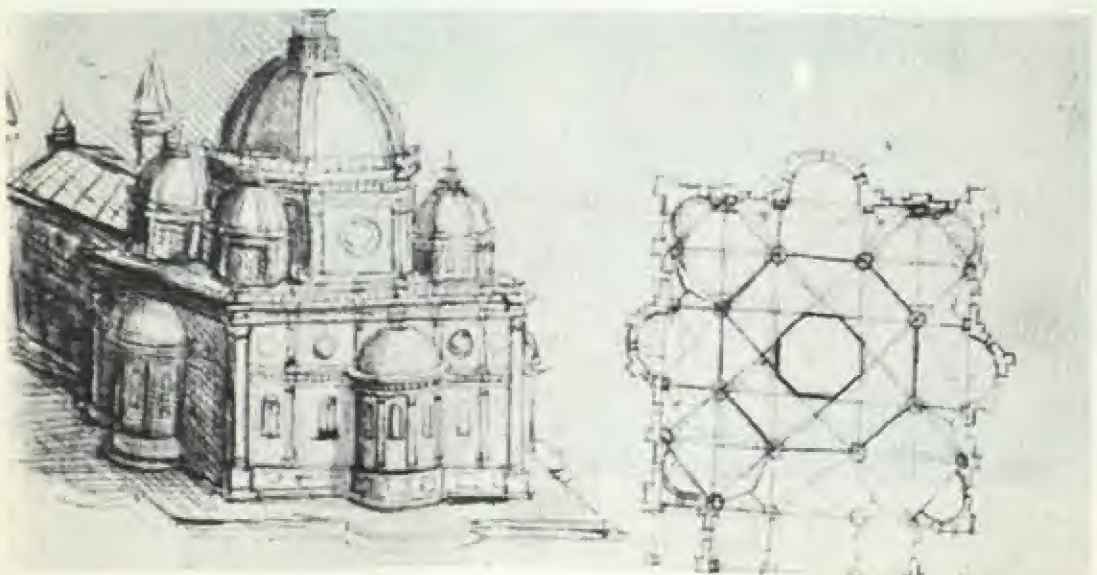
(B) LEONARDO DA VINCI.
Project for a Church

(Ms. B). c. 1490.

Pen drawing.

Bibliothèque de l'Arsenal,

Paris. P: GIRAUDON





Interior, S. Maria delle Grazie, Milan. P: ARAGOZZINI, MILAN

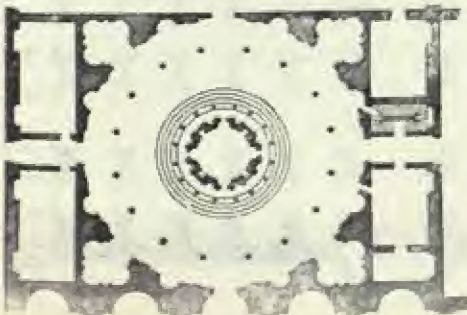


DONATO BRAMANTE. Cloister. 1504. S. Maria della Pace, Rome. P. ANDERSON



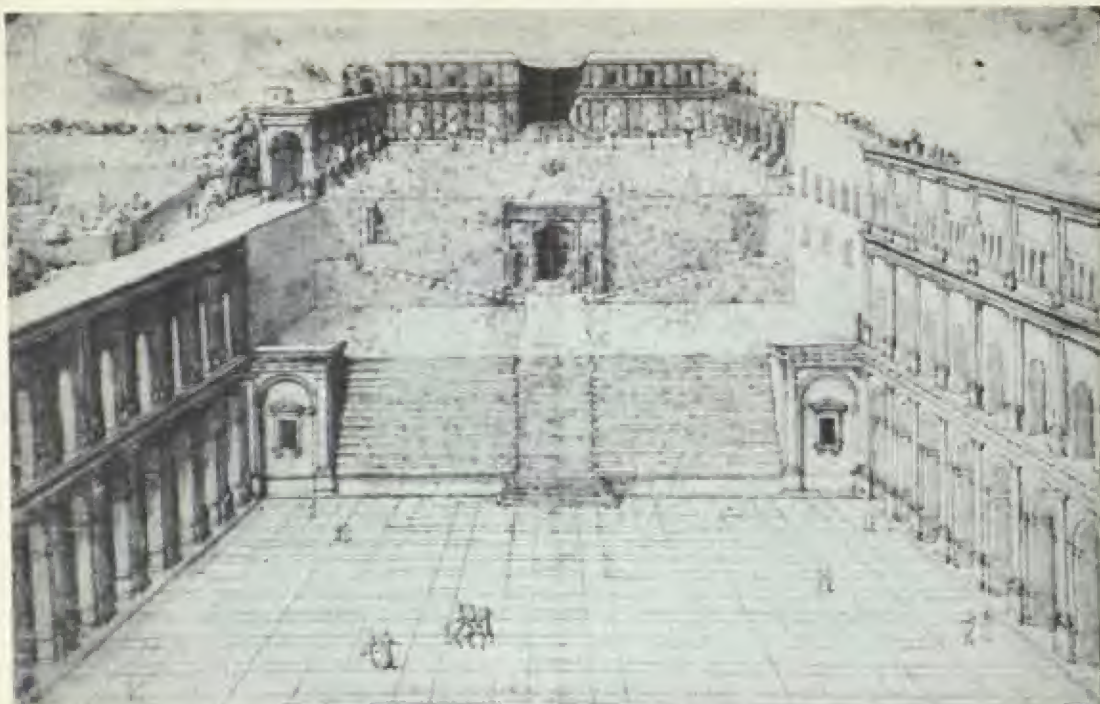
ABOVE

(A) DONATO BRAMANTE. The Tempietto.
1502. S. Pietro in Montorio,
Rome. P: GFN



LEFT

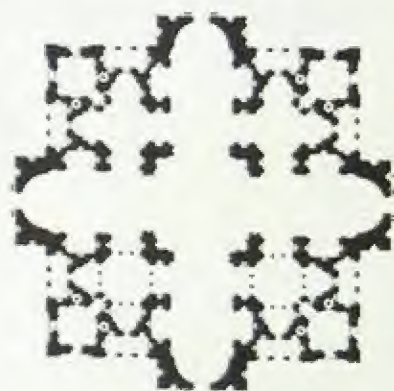
(B) Plan of the Tempietto, with
projected courtyard. (After Serlio)



(A) *The Belvedere Court* (Vatican, Rome). Begun by Bramante c. 1503. After a 16th-century drawing in the collection of Edmonde Fatio, Geneva. P: SOPR. GALL. FLOR.



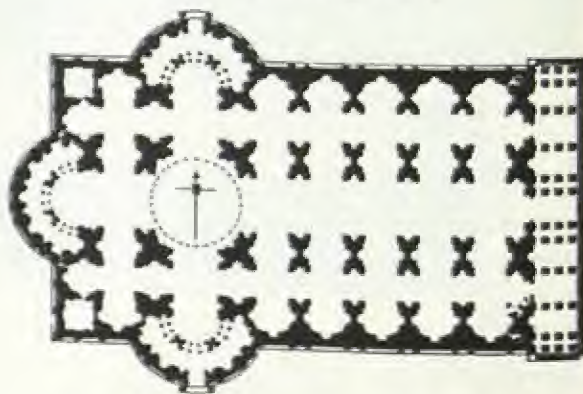
(B) CARADOSSO. Medal showing Bramante's design for St. Peter's, Rome. 1506. British Museum, London



(C) DONATO BRAMANTE. Original plan for St. Peter's. 1506. (After Geymüller)

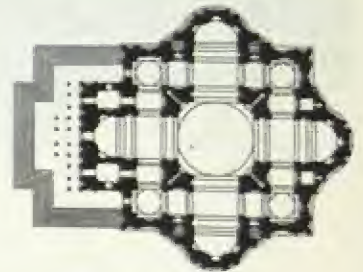
RIGHT

(D) RAPHAEL. Plan for St. Peter's, Rome. 1514-20. (After Serlio)



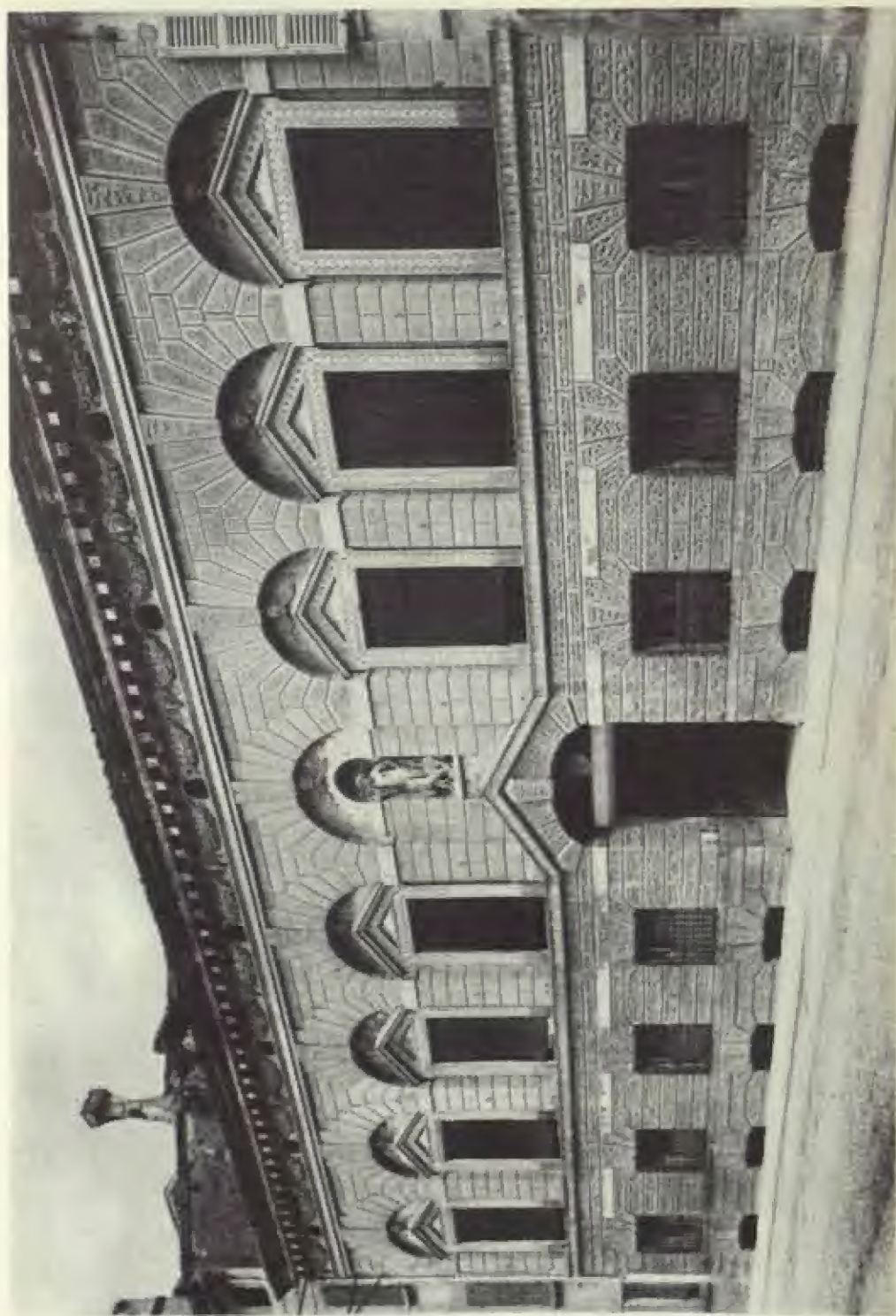


MICHELANGELO. Dome and plan of St. Peter's, Rome. 1558-60.
(Completed by Giacomo della Porta, 1590.) P: FOT. UNIONE





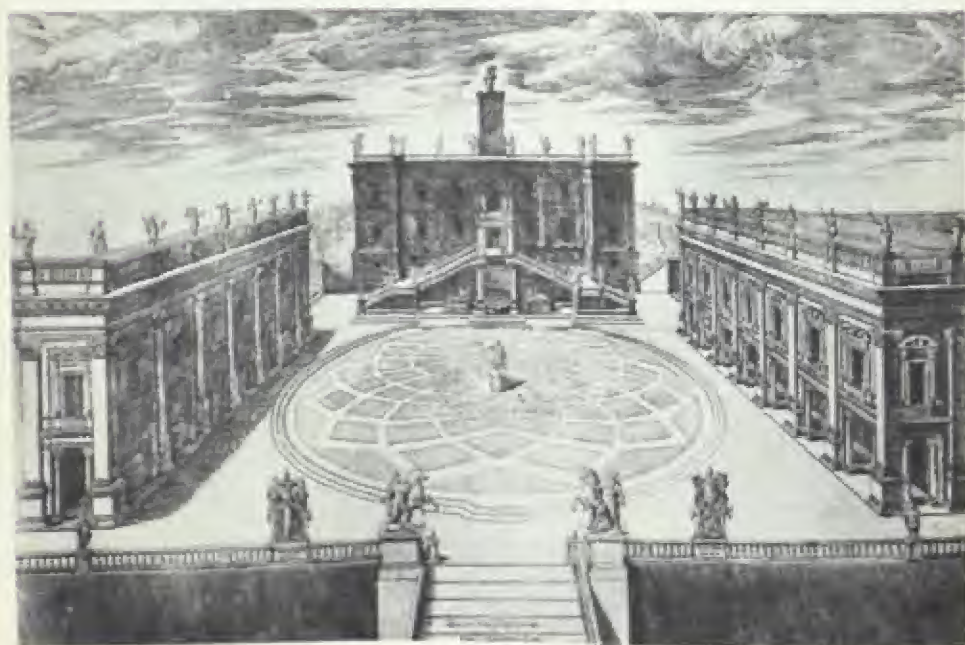
MICHELANGELO. Staircase of the Laurentian Library. 1524. Florence. P: ALINARI



GIULIO ROMANO. The Artist's House. c. 1544. Mantua. P. G/N



(A) MICHELANGELO. The Campidoglio. Designed 1537. Rome. P. KERSTING



(B) *The Campidoglio*, engraving by Etienne Dupérac. 1569.
Gabinetto Nazionale delle Stampe, Rome



ANTONIO DA SANGALLO and MICHELANGELO. Façade and courtyard of the Palazzo Farnese, 1530-48. Rome. P: ALINARI (ABOVE) AND ANDERSON



(A) BALDASSARE PERUZZI. Palazzo Massimi. Begun 1535. Rome. P: ALINARI



(B) VASARI, VIGNOLA, and AMMANATI. Villa Giulia. 1550-55. Rome. P: ALINARI



(A) GIORGIO VASARI. Loggia of the Uffizi (view from the Arno).
Begun 1560. Florence. P: BROGI



(B) BARTOLOMMEO AMMANATI. Courtyard of the Palazzo Pitti.
1558-70. Florence. P: ANDERSON



Loggia of the Uffizi (view toward the Arno; see p. 681 A).

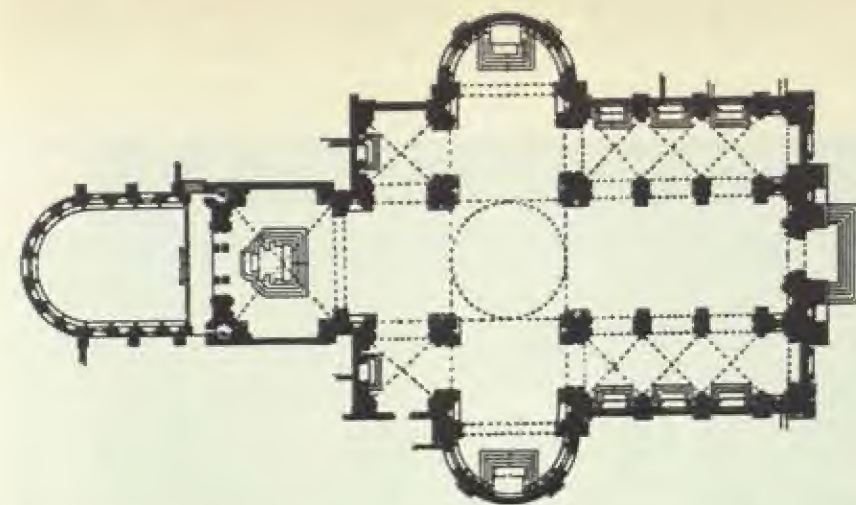
P: HILDE LOTZ, NEW YORK



JACOPO SANSOVINO. The Library of St. Mark's. Begun 1536.
Venice. P. ANDERSON



ANDREA PALLADIO. Villa Rotonda. Begun 1550. Vicenza. P. ROLLIE MCKENNA, NEW YORK



ANDREA PALLADIO. Façade and plan of
S. Giorgio Maggiore. Designed 1565,
Venice. P: FOND. CINI





Interior, S. Giorgio Maggiore, Venice. P. FOND. CINI



ANDREA PALLADIO. The Teatro Olimpico. 1580-84. Vicenza, p: KIDDER SMITH



MICHELANGELO. *David*.
1501-4. Marble, 18'.
Academy, Florence.
P. ANDERSON



MICHELANGELO. *Moses*. c. 1513-15. Marble, 8'4".
S. Pietro in Vincoli, Rome. P: MARBURG



MICHELANGELO. *Two Slaves*.
1513-16. Marble, 89" (above), 82½".
The Louvre, Paris.

P: ARCH. PHOT. (ABOVE) AND MARBURG





MICHELANGELO. Tomb of Giuliano de' Medici. 1524-34. Marble,
height of central figure 71". New Sacristy,
S. Lorenzo, Florence. P: ALINARI



MICHELANGELO. *The Medici Madonna*. 1523-34. Marble, 81 $\frac{1}{2}$ ".
New Sacristy, S. Lorenzo, Florence. P: BROGI



MICHELANGELO. *Pietà Rondanini*. c. 1555-64. Marble, 77½".
Castello Sforzesco, Milan

BELOW

(A) BENVENUTO CELLINI.

Percussus. 1545-54.

Bronze, 10'6" (without the base).

Loggia dei Lanzi, Florence.

P: ALINARI



ABOVE

(B) *Jupiter* (detail of base).

P: ALINARI

OPPOSITE PAGE

GIOVANNI DA BOLOGNA. *Mercury*. Completed 1580.
Bronze, 69". National Museum, Florence.

P: ANDERSON





GIOVANNI DA BOLOGNA. *The Rape of the Sabine Woman*. Completed 1583. Marble, 13'6". Loggia dei Lanzi, Florence. P: BROGI (LEFT) AND ALINARI

OPPOSITE PAGE

LEONARDO DA VINCI. *The Virgin of the Rocks*. c. 1485. Panel, 75 x 43½". The Louvre, Paris. P: GIRAUDON





LEONARDO DA VINCI. *Adoration of the Magi* (detail).
1481-82. Panel, size of the area shown c. 24 x 30".
Uffizi Gallery, Florence. P. ALINARI



LEONARDO DA VINCI. *The Last Supper*. c. 1495-98. Fresco.
S. Maria delle Grazie, Milan. P: BRERA GALLERY, MILAN



LEONARDO DA VINCI. *St. Anne with the Virgin and Child
and the Infant St. John* (cartoon). 1498-1500. $54\frac{3}{4} \times 39\frac{3}{4}$ ".
Burlington House, London



LEONARDO DA VINCI. *Mona Lisa*. c. 1503-5. Panel, $30\frac{3}{4} \times 21''$.
The Louvre, Paris. P: ALINARI



(A) LEONARDO DA VINCI.
Embryo in the Womb.
 c. 1510. Pen drawing.
 Royal Library, Windsor Castle.
 (Crown copyright reserved)



(B) LEONARDO DA VINCI. *Coastal Landscape in a Storm.* c. 1510. Pen and chalk drawing.
 Royal Library, Windsor Castle. (Crown copyright reserved)



Interior of the Sistine Chapel
 (showing Michelangelo's Ceiling Fresco and *Last Judgment*).
 Vatican, Rome. P: ANDERSON



MICHELANGELO. *The Creation of Adam*, detail of the ceiling.
1508-12. Sistine Chapel. P. ANDERSON



MICHELANGELO. *The Lord Dividing Light from Darkness*, detail of the ceiling. 1508-12. Sistine Chapel. P: ANDERSON



MICHELANGELO. *Study for the Libyan Sibyl*. c. 1510. Red chalk drawing. Metropolitan Museum of Art, New York (Joseph Pulitzer Fund, 1924)



MICHELANGELO. Detail from the *Last Judgment* (with self-portrait).
1534-41. Sistine Chapel. P: ANDERSON



ABOVE

(A) RAPHAEL. *Head of a Youth*. c. 1497-1504.
Black chalk drawing. Ashmolean Museum, Oxford

RIGHT

(B) RAPHAEL. *Portrait of a Cardinal*. c. 1510.
Panel, 31 x 24". The Prado, Madrid. P. ANDERSON



RAPHAEL. *The School of Athens*. 1509-10. Fresco.
Stanza della Segnatura, Vatican, Rome. P. BROGI



RAPHAEL. *Madonna del Granduca*. c. 1505. Panel, 33 x 21½".
Pitti Palace, Florence. P: ALINARI



RAPHAEL. *Galatea*. c. 1514. Fresco.
 Villa Farnesina, Rome. P: ALINARI



IL ROSSO FIORENTINO. *The Descent from the Cross*. 1521. Panel, 11' x 6' $\frac{1}{2}$ ".
Picture Gallery, Volterra. P: SOPR. GALL. FLOR.



PONTORMO. *The Entombment*. 1525-28. Panel, 123 x 75¼".
S. Felicità, Florence. P. SOPR. GALL. FLOR.



OPPOSITE PAGE

PONTORMO.

Study of a Young Girl.
c. 1526. Sanguine drawing.
Uffizi Gallery, Florence.

P: SOPR. GALL. FLOR.



ABOVE

(A) PARMIGIANINO.

Self-Portrait. 1524.

Panel, diameter 9 $\frac{5}{8}$ ".

Kunsthistorisches Museum,
Vienna.

P: F. BRUCKMANN, MUNICH

LEFT

(B) UGO DA CARPI,
after PARMIGIANINO.
Diogenes.

c. 1523-27.

Chiaroscuro woodcut.
Private collection





ABOVE

GIORGIONE. *The Tempest*. c. 1505. $32\frac{1}{4} \times 28\frac{3}{4}$ ".
Academy, Venice. P: FIORENTINI

OPPOSITE PAGE

PARMIGIANINO. *Madonna with the Long Neck*. c. 1535. Panel, 85×52 ".
Uffizi Gallery, Florence. P: ANDERSON



TITIAN. *Madonna with Members of the Pesaro Family*. 1526. 16' x 8'10".
Church of the Frari, Venice. P: ANDERSON



TITIAN. *Bacchus and Ariadne.*

c. 1520. 69 x 75".

National Gallery, London



TITIAN. *Man with the Glove*. c. 1520. $39\frac{1}{2} \times 35$ ".
The Louvre, Paris: P: ALINARI



TITIAN. *Paul III and His Grandsons*. 1546. 78½ x 49".
National Museum, Naples. P: BROO1



TITIAN. *Christ Crowned with Thorns*. c. 1565.
110 x 72". Pinakothek, Munich



CORREGGIO. *The Holy Night*. 1522-30. 100½ x 74".
State Picture Gallery, Dresden. P: ALINARI



CORREGGIO, *The Assumption of the Virgin* (detail). c. 1525.
Fresco, Dome, Parma Cathedral. P: ANDERSON



CORREGGIO.
Jupiter and Io.
c. 1532.
64½ x 27¾".
Kunsthistorisches
Museum, Vienna



RIGHT

TINTORETTO.

The Finding of the Body of St. Mark.

c. 1562. 13' 3½" square.

Brera Gallery, Milan

OPPOSITE PAGE

TINTORETTO. *The Last Supper.*

1592-94. 12' x 18'8".

S. Giorgio Maggiore, Venice.

P. FOND. CINI





PAOLO VERONESE. Ceiling Fresco. c. 1567.
 Villa Giacomelli, Masèr. P: ALINARI



PAOLO VERONESE. *Christ in the House of Levi*, and detail. 1573. 18'2" x 42'.
Academy, Venice. P: ANDERSON (ABOVE) AND FIORENTINI



GIROLAMO SAVOLDI,
St. Matthew. c. 1555.
 36 $\frac{3}{4}$ x 49".
 Metropolitan Museum
 of Art, New York
 (Marquand Fund, 1912)



GIAMBATTISTA MORONI. *A Tailor*. c. 1570.
38½ x 29½". National Gallery, London



AGNOLO BRONZINO. *Eleonora of Toledo and Her Son Giovanni de' Medici*, c. 1550. $45\frac{1}{4} \times 37\frac{3}{4}$ ".
Uffizi Gallery, Florence. P: BROGI

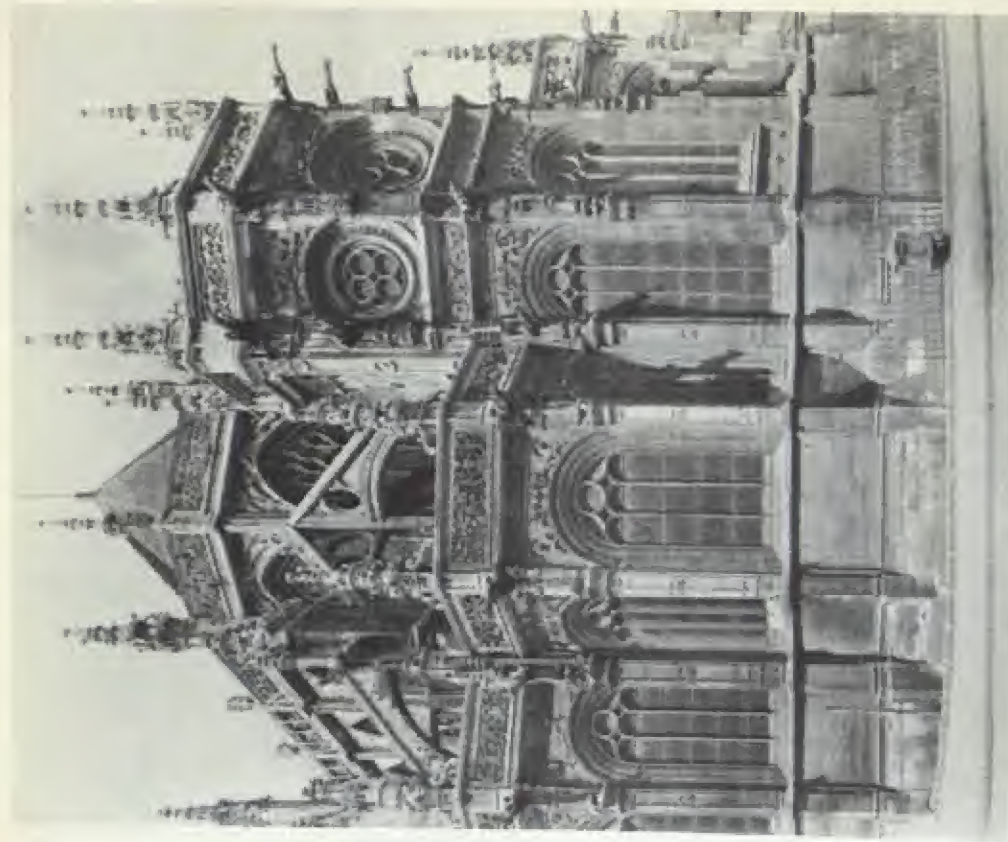
THE RENAISSANCE

*20. Renaissance
and Mannerism
outside Italy*

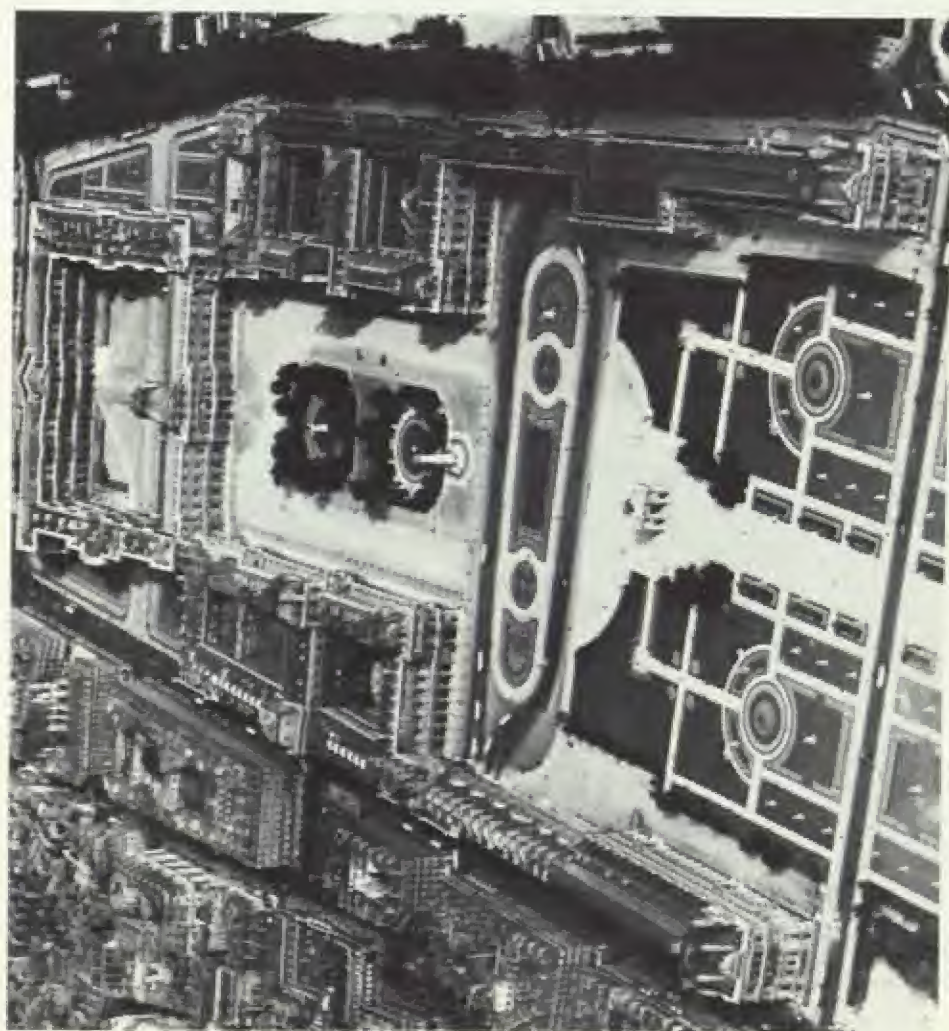
NICHOLAS HILLIARD. *A Young Man Among Roses*. c. 1588. Miniature on parchment, $5\frac{3}{8} \times 2\frac{3}{4}$ in. Victoria and Albert Museum, London



(A) PIERRE LESCOR. The Fountain of the Innocents.
1547-49. Paris. P: GIRAUDON



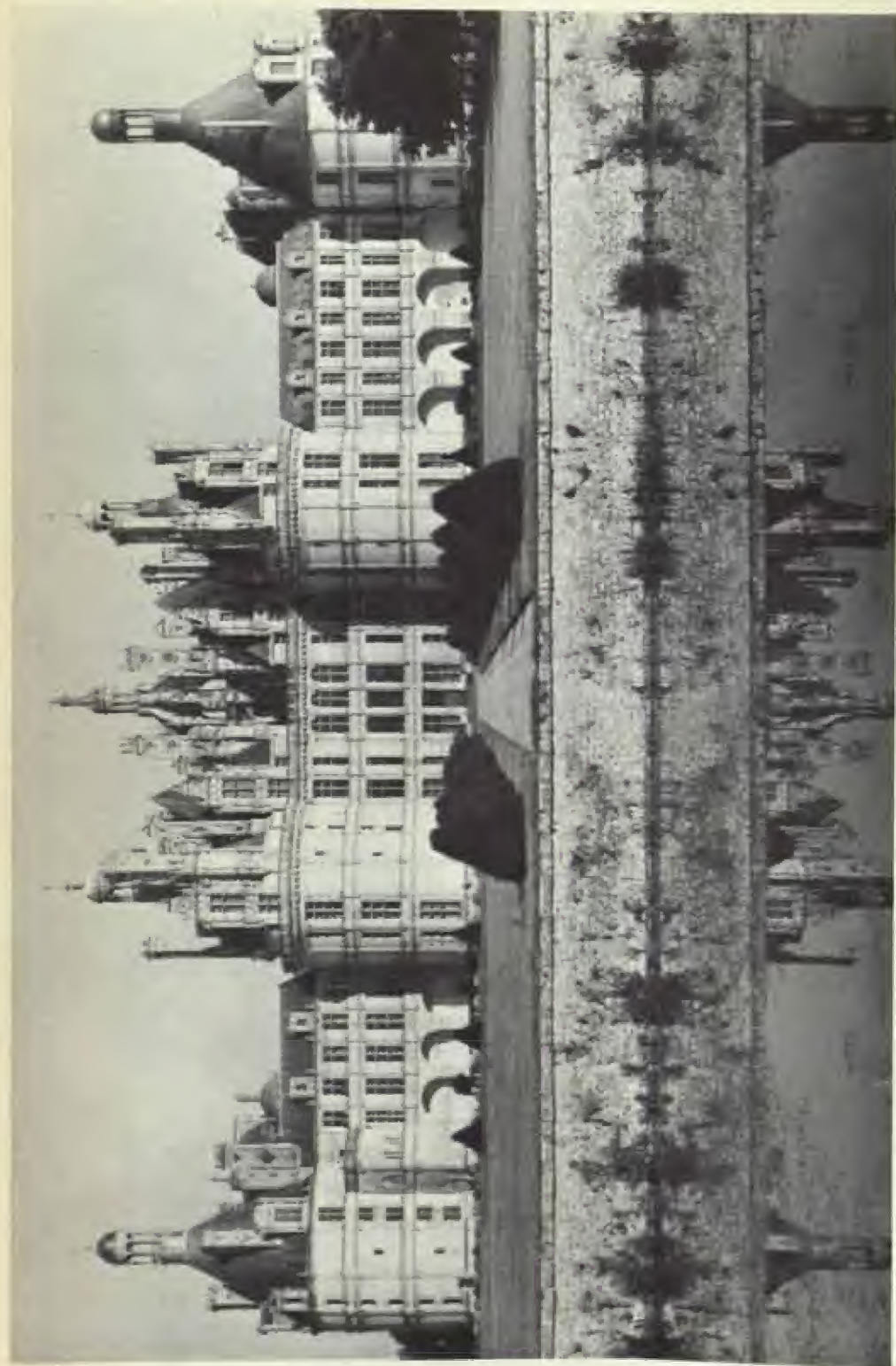
(B) HECTOR SOULIER. Choir of St. Pierre.
1528-45. Caen. P: MARRBURG



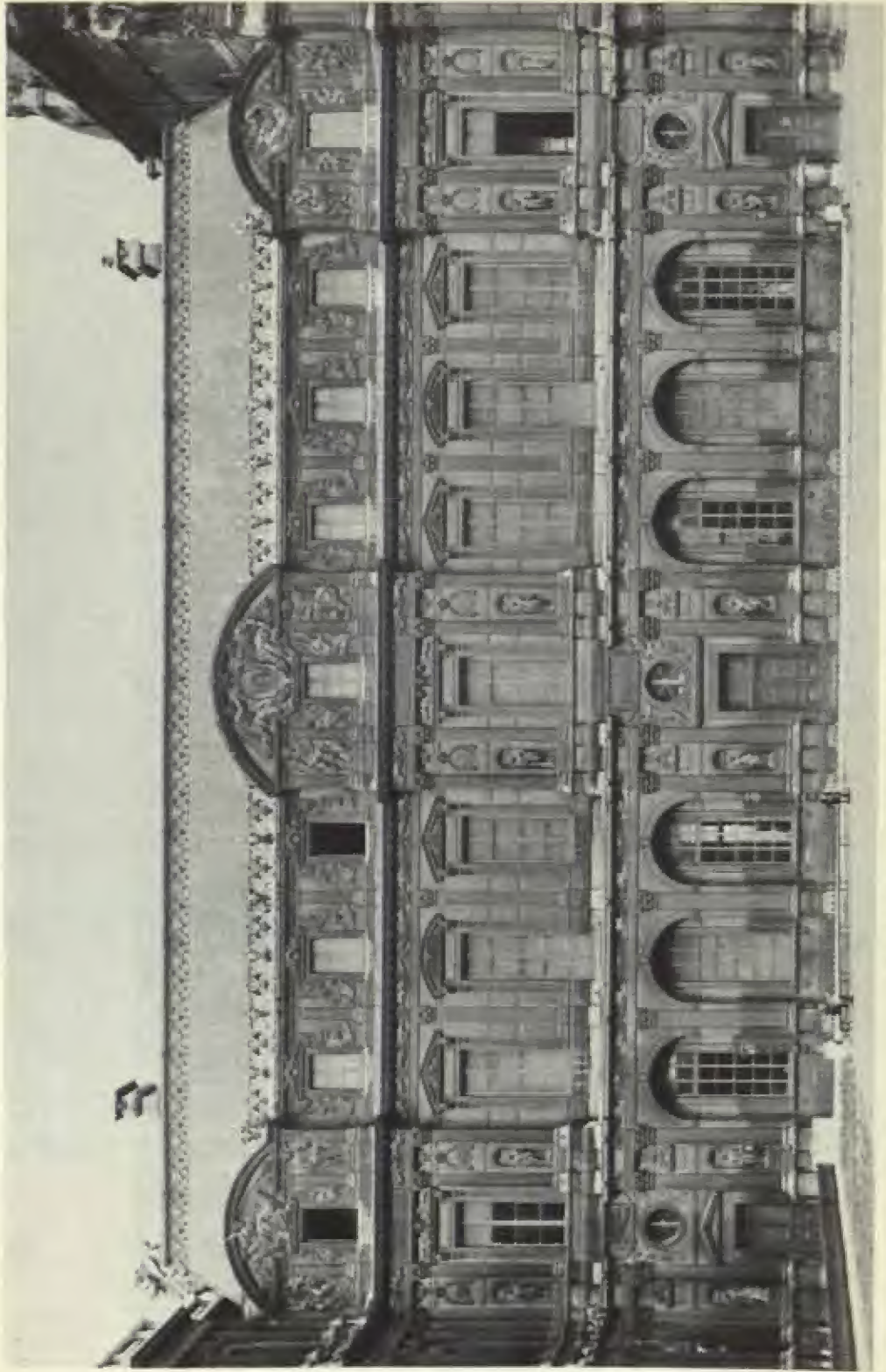
(A) Aerial view of the Louvre, Paris. P: COMPAGNIE AÉRIENNE FRANÇAISE, SURESNES

RIGHT

(B) PHILIBERT DE L'ORME. Frontispiece from the Château of Anet. Before 1550.
Ecole des Beaux-Arts, Paris. P: COURTAULD INST.



The Château of Chambord (north front). Begun 1519.
France. P. ARCH. PHOT.

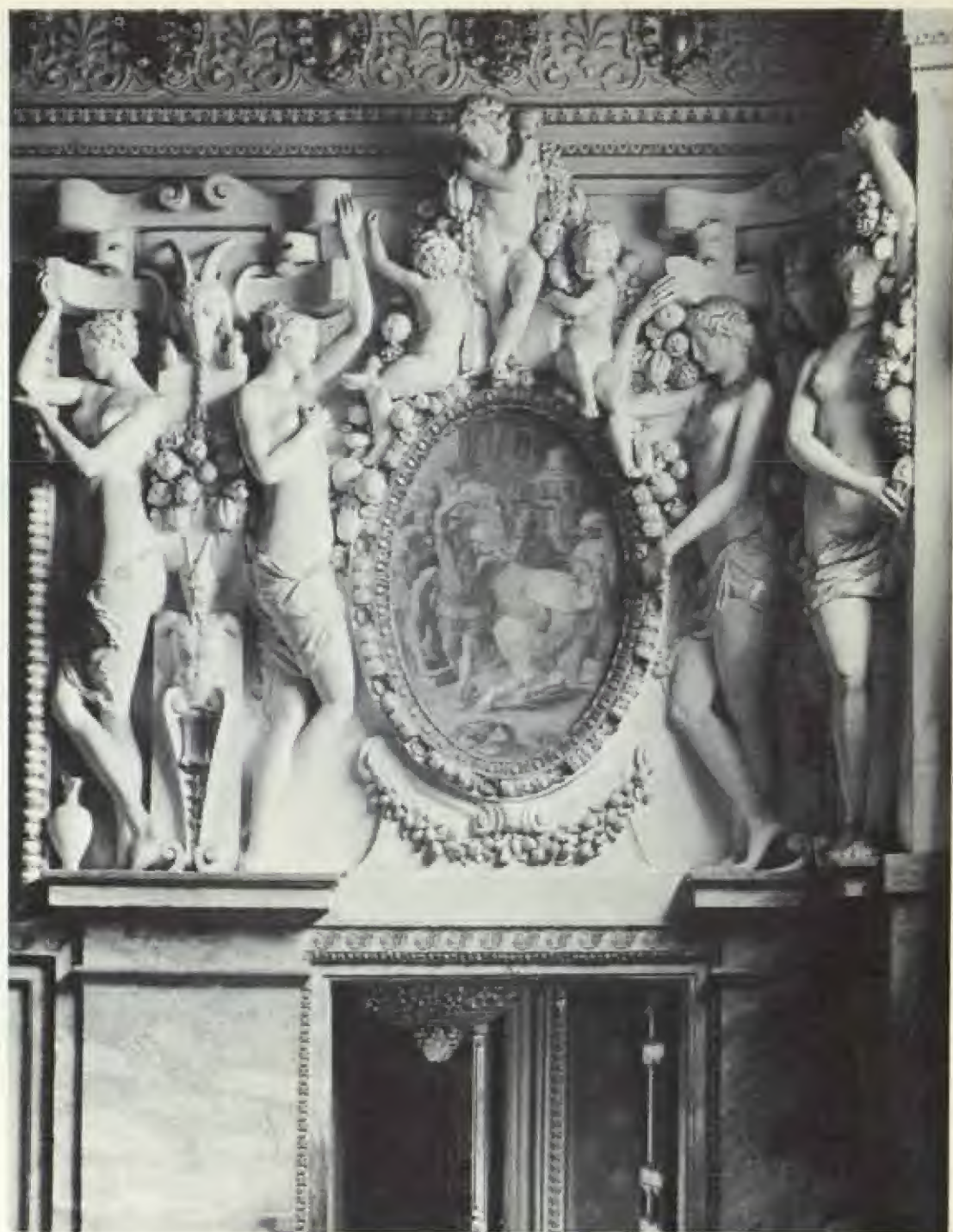


PIERRE LESCOT. Square Court of the Louvre. Begun 1546.
Paris. P. GIRAUDON



PETER VISCHER THE ELDER. *King Arthur*. 1513.
Bronze, lifesize. Hofkirche, Innsbruck, Austria.

P: BILDARCHIV OESTERR. NATIONALBIBLIOTHEK



FRANCESCO PRIMATICCIO, Stucco Decoration. c. 1541-45.
Fontainebleau. P: COURTESY EDITIONS "TEL," PARIS



JEAN GOUJON. Nymphs, Fountain of the Innocents
(after plaster casts). 1548-49. Approximately lifesize
(see p. 734 A). P: BULLOZ



FRENCH FOLLOWER OF PRIMATICCIO:
Diana, from the Château of Anet.
 Before 1554. Marble, 61 x 98½".
 The Louvre, Paris. P. ALINARI





LEFT

(A) FRANCESCO PRIMATICCIO
and GERMAIN PILON.
Tomb of Henry II.
Begun 1563. Abbey Church
of St. Denis, Paris.

P: GIRAUDON

BELOW

(B) GERMAIN PILON:
*Gigants of the King
and Queen*, detail of
the Tomb of Henry II.

P: ARCH. PHOT.





ALONSO BERRUGUETE. *St. John the Baptist* (detail of choir stall). c. 1540.
Wood, $31\frac{1}{2} \times 19\frac{1}{4}$ ". Toledo Cathedral, Spain. P: MAS

MATTHIAS GRÜNEWALD.
The Crucifixion,
 outer wings of the *Irenheim Altar*.
 1509-11. Panel, 8' 10" x 10' 1".
 Unterlinden Museum,
 Colmar, France.
 R. F. BRUCKMANN, MUNICH



OPPOSITE PAGE
 ALBRECHT DÜRER. *Alpine Landscape*.
 c. 1495. Watercolor.
 Ashmolean Museum, Oxford



Lead by light

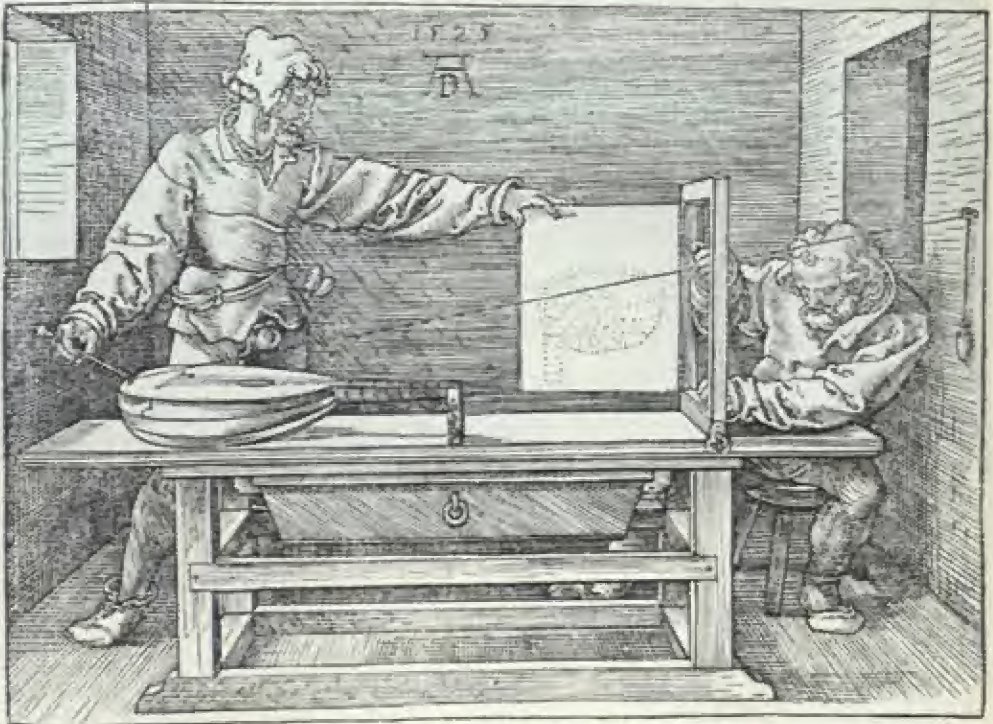


ALBRECHT DÜRER. *The Four Horsemen of the Apocalypse*. c. 1497-98. Woodcut. Metropolitan Museum of Art, New York (Gift of Junius S. Morgan, 1919)



(A) ALBRECHT DÜRER.
Self-Portrait. 1484.
 Silverpoint.
 Albertina, Vienna

(B) ALBRECHT DÜRER.
*Demonstration of
 Perspective Drawing of
 a Lute,* from the 1525
 edition of the artist's
 treatise on geometry. Woodcut.
 Metropolitan Museum of Art,
 New York (Dick Fund, 1941)





ALBRECHT DÜRER. *Self-Portrait*. 1500. Panel, $26\frac{1}{4} \times 19\frac{1}{4}$ ".
Pinakothek, Munich



ALBRECHT DÜRER. *Adam and Eve*. 1504. Engraving.
Museum of Fine Arts, Boston



ALBRECHT DÜRER. *Knight, Death, and Devil.*
1513. Engraving. Museum of Fine Arts, Boston



ALBRECHT DÜRER. *The Four Apostles*. 1523-26. Panels, each 85 x 30".
Pinakothek, Munich



LUCAS CRANACH THE ELDER. *Rest on the Flight to Egypt*. 1504. Panel, 27 x 20".
Formerly State Museums, Berlin



LUCAS CRANACH THE ELDER. *The Judgment of Paris*. 1530. Panel,
 $13\frac{1}{2} \times 8\frac{3}{4}$ ". Staatliche Kunsthalle, Karlsruhe



ALBRECHT ALTDORFER. *Alexander the Great Defeating Darius (The Battle of Arbela)*.
1529. Panel, 62 x 47". Pinakothek, Munich



HANS HOLBEIN THE YOUNGER. *Erasmus of Rotterdam*. 1523. Panel, 16½ x 12½".
The Louvre, Paris. P. ARCH. PHOT.



HANS HOLBEIN THE YOUNGER. *Henry VIII*. 1540. Panel, 32 $\frac{1}{2}$ x 29".
National Gallery, Rome. P. BROGI



JEAN CLOUET. *Francis I.* c. 1525-30. Panel, 37 $\frac{3}{4}$ x 29".
The Louvre, Paris. P: GIRAUDON



MAERTEN VAN HEEMSKERCK.

Family Portrait.

c. 1530. Panel,

46½ x 55".

State Art Collections,

Kassel, Germany



PIETER AERTSEN.
A Meat Stall. 1551.
 Panel, $48\frac{1}{2} \times 59$ ".
 Museum of Art,
 Uppsala University,
 Sweden

RIGHT

PIETER BRUEGEL THE ELDER.

Alpine Landscape.

c. 1553-55. Pen drawing.

The Pierpont Morgan Library,
New York

OPPOSITE PAGE

PIETER BRUEGEL THE ELDER.

The Return of the Hunters.

1565. Panel, 46 x 63 3/4".

Kunsthistorisches Museum,
Vienna





PIETER BRUEGEL THE ELDER. *Peasant Wedding*, c. 1565. Panel, 45 x 64".
Kunsthistorisches Museum, Vienna



PIETER BRUEGEL THE ELDER. *The Blind Leading the Blind*, 1563.
34 x 66". National Museum, Naples. P. ALINARI



EL GRECO. *Fray Felix Hortensio Paravicino*. c. 1605.
44½ x 33¾". Museum of Fine Arts, Boston



EL GRECO. *The Burial of Count Orgaz*. 1586. 16' x 11' 10".
S. Tomé, Toledo, Spain. P: MAS



EL GRECO. *View of Toledo*. c. 1604-14. $47\frac{3}{4} \times 42\frac{3}{4}$ ". Metropolitan Museum of Art, New York (Bequest of Mrs. H. O. Havemeyer, 1929. The H. O. Havemeyer Collection)



EL GRECO, *St. John's Vision of the Mysteries of the Apocalypse (The Opening of the Fifth Seal)*.
1608-14. 88½ x 78¾". Metropolitan Museum of Art, New York (Rogers Fund, 1956)



LEFT

(A) JACQUES BELLANGE.
The Three Marys at the Tomb. c. 1610. Etching.
Metropolitan Museum of Art, (Dick Fund, 1930)

BELOW, LEFT

(B) JACQUES CALLOT.
Two Clowns,
from the series
Balli di Sfessania.
1622. Etching.
Metropolitan
Museum of Art,
(Dick Fund 1928)

BELOW, RIGHT

(C) JACQUES CALLOT.
A Beggar. 1622.
Etching. Metropolitan
Museum of Art
(Gift of Henry Walters,
1917)



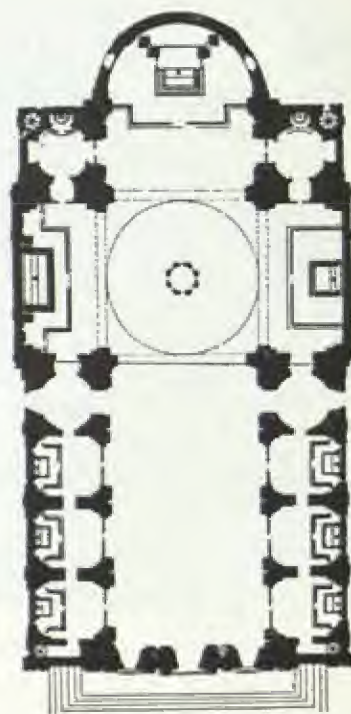
THE RENAISSANCE

*21. The Seventeenth
Century in Italy*

GIANLORENZO BERNINI. *Model for Equestrian Statue of Louis XIV.* 1670. Terracotta, 30".
Borghese Gallery, Rome. P: GPN



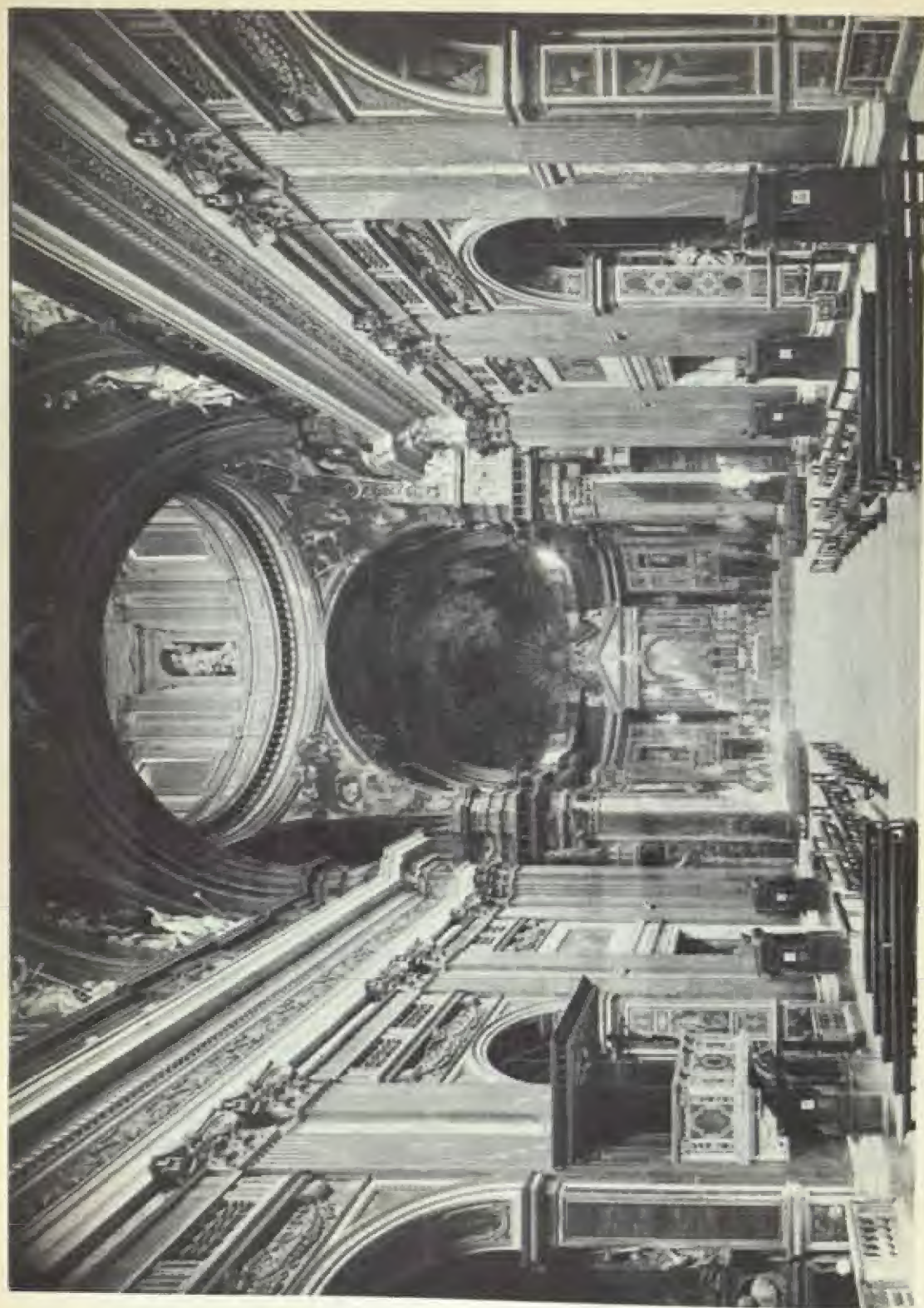
(A) GIACOMO DELLA PORTA.
 Façade, Church of the Gesù.
 c. 1575-84, Rome. P: VINCENT



(B) GIACOMO VIGNOLA.
 Plan of the Church of the Gesù,
 1568, Rome



ANDREA SACCHI and JAN MIEL. *Urban VIII Visiting Il Gesù.*
1639-41. National Gallery, Rome. P: GYN





OPPOSITE PAGE

Interior,
Church of the Gesù,
Rome.

P: ANDERSON

EIGHT

G. B. GAULLI. *Triumph
of the Name of Jesus*
(ceiling fresco), 1672-85.
Church of the Gesù,
Rome.

P: KIDDER SMITH



Interior (with Bernini's Tabernacle, begun 1624),
St. Peter's. Rome. P: KIDDER SMITH



GIANLORENZO BERNINI. Throne of St. Peter. 1657-66. Gilt bronze, marble, and stucco.
Apse, St. Peter's, Rome. P: ANDERSON



OPPOSITE PAGE

Aerial view of St. Peter's,
Rome. (Nave and façade by
Carlo Maderna, 1606-26;
colonnade by Bernini,
begun 1656).

P: FOTOCHELO, ROME



RIGHT

FRANCESCO BORROMINI.
Façade, S. Agnese in
Piazza Navona. 1653-63.
ROME. P: ANDREWE

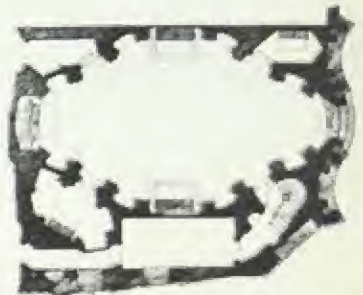


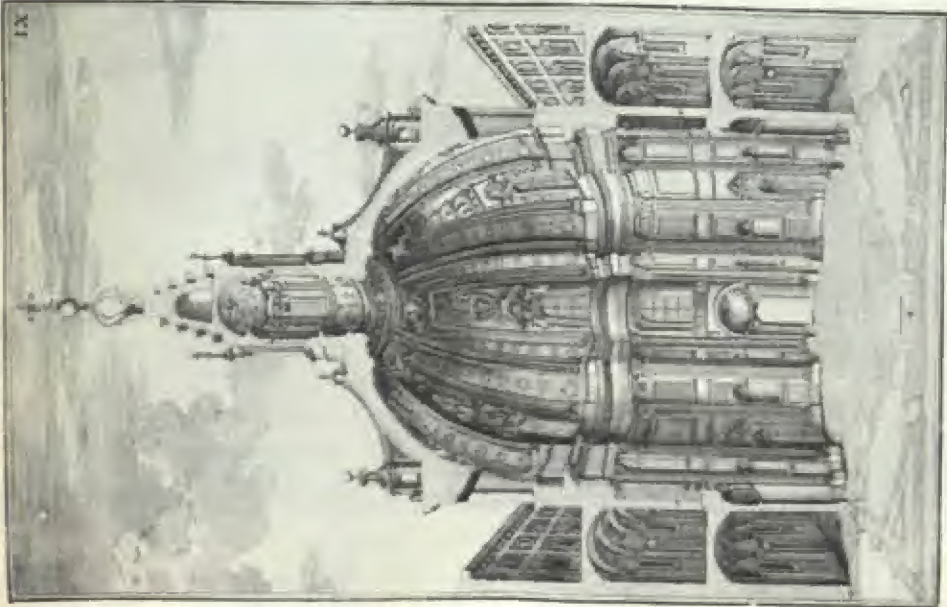
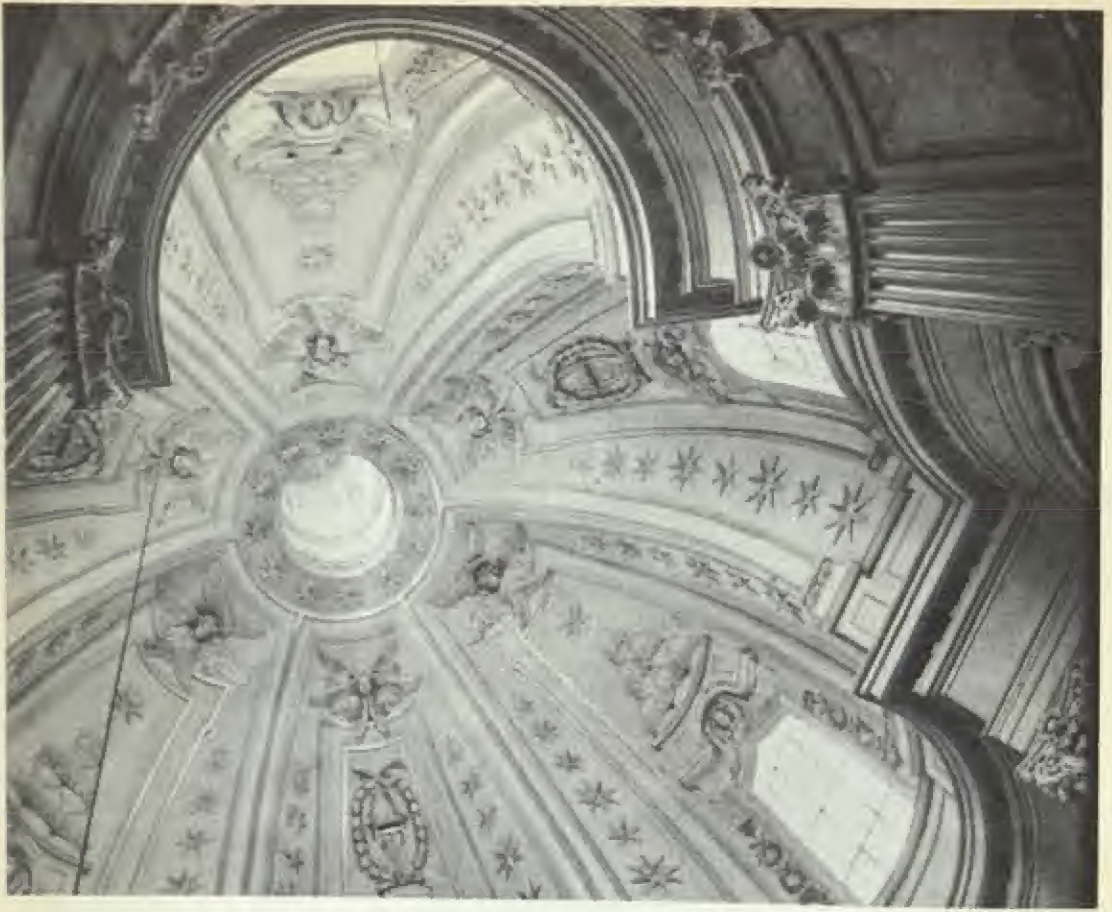
FRANCESCO BORROMINI. S. IVO. Begun 1642. Rome.

P. KIDDER SMITH



FRANCESCO BORROMINI.
View and plan of S. Carlo alle Quattro Fontane.
Begun 1635 (façade 1667). Rome. P: ANDERSON





FRANCESCO BORROMINI.
Section and Interior of Dome, S. Ivo. Rome.
P. KIDDER SMITH



FRANCESCO BOKROMINI.
Interior views of S. Carlo alle Quattro Fontane, Rome.
P. ALINARI



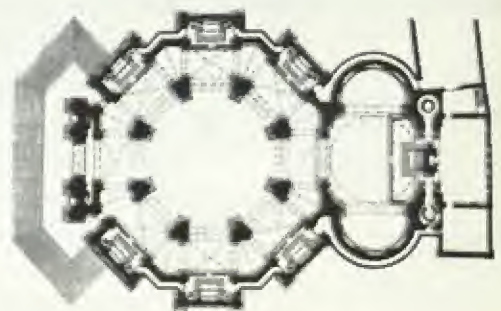


PIETRO DA CORTONA.
 Façade and plan of S. Maria della Pace.
 1656-57. Rome. P. VINCENT





BALDASSARE LONGHENA.
View and plan of S. Maria della Salute.
Begun 1631. Venice. P: KIDDER SMITH



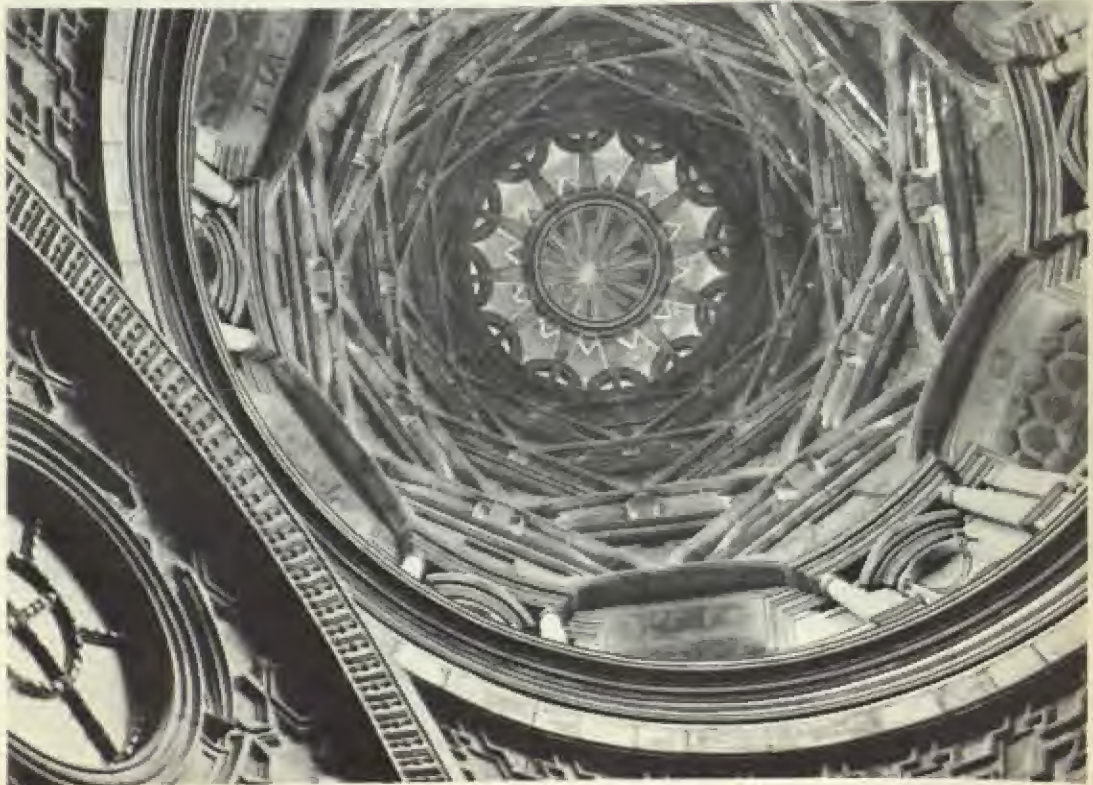


GUARINO GUARINI. Palazzo Carignano. Begun 1679. Turin.

P: KIDDER SMITH



GUARINO GUARINI.
Cappella della
Santissima Sindone
(Chapel of the
Holy Shroud).
1668-94.
Turin Cathedral.
P: KIDDER SMITH





GIANLORENZO BERNINI. *Bust of Costanza Buonarelli*. 1636-39. Marble, lifesize.
National Museum, Florence. P: ANDERSON



GIANLORENZO BERNINI. *David*. 1623. Marble, lifesize.
Borghese Gallery, Rome. P: GFN



GIANLORENZO BERNINI. *St. Longinus*. 1635-38. Marble, c. 14'6".
St. Peter's, Rome. P: ALINARI



GIANLORENZO BERNINI. Tomb of Urban VIII. 1628-31, 1639-47. Bronze and marble.
Apse, St. Peter's, Rome. P. A. RAICHLE, ULM



GIANLORENZO BERNINI. *The Ecstasy of St. Theresa*. 1645-52. Marble, lifesize.
Cornaro Chapel, S. Maria della Vittoria, Rome. P: ALINARI



CARAVAGGIO. *Bacchus*. c. 1590. $38\frac{1}{4} \times 33\frac{1}{2}$ ". Uffizi Gallery,
Florence, P. SOPR. GALL. FLOR.



OPPOSITE PAGE
 CARAVAGGIO. *The Cardsharps*.
 c. 1593. 39 x 54". Formerly
 Sciarra Gallery, Rome
 (present whereabouts uncertain).
 P: BRAUN, MULHOUSE



RIGHT
 CARAVAGGIO.
The Calling of St. Matthew.
 c. 1597-98. 11'1" x 11'5".
 Contarelli Chapel,
 S. Luigi dei Francesi, Rome.
 P: ANDERSON



CARAVAGGIO. *Conversion of St. Paul*, 1601-2. 90½ x 69".
Cerasi Chapel, S. Maria del Popolo, Rome. P: ALINARI



ANNIBALE CARRACCI. Detail of ceiling fresco. 1597-1601.
Gallery, Palazzo Farnese, Rome. P. OFN



ANNIBALE CARRACCI. *Landscape with the Flight into Egypt*. c. 1600. 48 $\frac{1}{4}$ x 90 $\frac{1}{2}$ ".
Doria Gallery, Rome. P. ALINARI



Guido RENI. *Aurora* (ceiling fresco), c. 1614.
Casino Rospigliosi, Rome. P. BROGI



GUERCINO. *Aurora* (ceiling fresco). 1611-23.
Villa Ludovisi, Rome. P. ALINARI

THE RENAISSANCE

*22. The Seventeenth
Century in Flanders,
Holland, and Germany*



JAN VERMEER VAN DELFT. *View of Delft*. c. 1658.
38½ x 46¼". Mauritshuis, The Hague



ADAM ELSHEIMER. *Landscape with the Temple of the Sibyl*. c. 1608.
Copper panel, $9\frac{1}{2} \times 13\frac{1}{4}$ ". National Gallery, Prague



PETER PAUL RUBENS. Drawing after Leonardo's Cartoon for "The Battle of Anghiari."
c. 1603. The Louvre, Paris. F: GIRAUDON



PETER PAUL RUBENS. *Self-Portrait with Isabella Brant*. 1609-10. 69½ x 53½".
Pinakothek, Munich



PETER PAUL RUBENS. *The Raising of the Cross*. 1610-11. Panel, 15'2" x 11'2".
Antwerp Cathedral. P: ACL



PETER PAUL RUBENS. *Marie de Medici, Queen of France, Landing in Marseilles.*
1621-23. Oil sketch on panel, 25 x 19¾". Pinakothek, Munich



PETER PAUL RUBENS. *Landscape with the Castle of Sreen*. 1636.
Panel, 53 x 93". National Gallery, London



PETER PAUL RUBENS. *The Garden of Love*. c. 1632-34.
78 x 111 1/2". The Prado, Madrid. P. MAS



HENDRICK TERBRUGGHEN. *The Calling of St. Matthew*. 1621.
40 x 54", Centraal Museum, Utrecht



ANTHONY VAN DYCK. *Portrait of Charles I Hunting*. c. 1635. 107 x 83¼".
The Louvre, Paris. P. ARCH. PHOT.





ABOVE

(n) Detail of p. 811

OPPOSITE PAGE

FRANS HALS. *The Women Regents of the Old Men's Home at Haarlem*.
1664. 67 x 98". Frans Hals Museum, Haarlem, Holland



(A) FRANS HALS. *Malle Babbe*, c. 1650.
29½ x 25". Formerly State Museums, Berlin



(A) REMBRANDT. *Tobit and Anna with the Kid*. 1626. Panel, $15\frac{1}{2} \times 11\frac{3}{4}$ ".
Collection Baroness Bentinck, Paris. P. RIJKSMUSEUM, AMSTERDAM



ABOVE

(B) REMBRANDT. *Study of a Man in a Turban* (portion).
c. 1637-40. Pen and wash drawing.
The Louvre, Paris. P: A. FREQUIN, THE HAGUE



REMBRANDT,
The Anatomy of
Dr. Tulp.
 1632. 66 $\frac{3}{4}$ x 85 $\frac{1}{4}$ ".
 Mauritshuis,
 The Hague



REMBRANDT.
The Blinding of Samson.
 1636. 93 x 119".
 Stædel Institute, Frankfurt



REMBRANDT: *The Night Watch*
 (*The Company of Captain*
Frans Banning Cocq).
 1642. 12'2" x 14'7".
 Rijksmuseum, Amsterdam



REMBRANDT.
Christ Preaching.
 c. 1652. Etching.
 Metropolitan Museum
 of Art, New York
 (Bequest of
 Mrs. H. O. Havemeyer,
 1929)



REMBRANDT. *The Polish Rider*.
c. 1655. 46 x 53".
The Frick Collection,
New York



REMBRANDT. *Saul and David*.
c. 1660. $5\frac{1}{2} \times 64\frac{1}{2}$ ".
Mauritshuis, The Hague



REMBRANDT.
Family Portrait.
 c. 1668. 50 x 66½".
 Municipal Museum,
 Brunswick, Germany.
 P. STADTHILDESELLE,
 BRUNSWICK

LEFT

(A) REMBRANDT. *Self-Portrait*. c. 1660. 45 x 38".
The Iveagh Bequest, Kenwood, London. P: © LONDON COUNTY COUNCIL



ABOVE

(B) REMBRANDT. *The Presentation in the Temple*. 1661. Pen and wash
drawing. Royal Library, The Hague. P: A. FREQUIN, THE HAGUE



HERCULES SEGHERS. *Mountain Landscape*. c. 1630-35.
22 x 40". Uffizi Gallery, Florence. P: BROGI



JACOB VAN RUISDAIL.
The Jewish Graveyard.
 c. 1655. 32 x 37½".
 State Picture Gallery,
 Dresden.

P: F. BRUCKMANN, MUNICH



WILLEM CLAESZ, HEDA.
Still Life. 1634.
 Panel, 17 x 22½".
 Boymans Museum,
 Rotterdam



(A) GERARD TERBORCH, *The Grinder's Family*. c. 1635-40.
28½ x 23¼". Formerly State Museums, Berlin



(B) GERARD TERBORCH, *The Concert*. c. 1655-60. Panel,
21 x 17¼". Formerly State Museums, Berlin



JAN STEEN. *The Eve of St. Nicholas*. c. 1660-65.
 $32\frac{1}{4} \times 27\frac{3}{4}$ ". Rijksmuseum, Amsterdam



JAN VERMEER VAN DELFT, *The Girl with a Red Hat*. c. 1660. $9\frac{1}{8} \times 7\frac{3}{8}$ ".
National Gallery of Art, Washington, D. C. (Mellon Collection)



JAN VERMEER VAN DELFT. *The Artist in His Studio*. c. 1665-70.
52 x 44". Kunsthistorisches Museum, Vienna



(A) PIETER SAENREDAM. *The St. Cunera Church, Rhenen*. 1655.
Panel, 19 $\frac{3}{4}$ x 27". Mauritshuis, The Hague



(B) EMANUEL DE WITTE. *Interior of a Church*. 1668.
38 $\frac{3}{4}$ x 44". Boymans Museum, Rotterdam

THE RENAISSANCE

23. *The Seventeenth
Century in France,
England, and Spain*



CLAUDE LORRAIN. *View of the Campagna*. c. 1650?
Wash drawing. British Museum, London



CLAUDE PERRAULT, East Front of the Louvre, 1667-70, Paris. P: ANDREWS



LOUIS LE Vau and JULES HARDOUIN-MANSART. Garden Front, Palace of Versailles.
1669-85. P. VIZZAVONA



(A) Aerial view of the Palace of Versailles.

P: COMPAGNIE AÉRIENNE FRANÇAISE, SURESNES



(B) JULES HARDOUIN-MANSART and CHARLES LEBRUN. Galerie des Glaces. Begun 1678.

Palace of Versailles. P: JEAN-MARIE MARCEL, PARIS



MANSART, LEBRUN, and COYSEVOX. Salon de la Guerre. Begun 1678.
Palace of Versailles. P: VIZZAVONA



JULES HARDOUIN-MANSART. Church of the Invalides.
1680-91. Paris. P. ROUBIER



(A) INIGO JONES.
Banqueting House
(west front). 1619-22.
Whitehall Palace,
London.
P: RCHM LONDON



(B) SIR CHRISTOPHER WREN. South and East Fronts, Hampton Court Palace. Designed 1689.
Middlesex. P: RCHM LONDON (CROWN COPYRIGHT)



SIR CHRISTOPHER WREN. Façade, St. Paul's Cathedral.
Begun 1675, London. P: NBR LONDON



SIR CHRISTOPHER WREN. Interior, St. Paul's Cathedral. London. P: EDWIN SMITH



PIERRE PUGET. *Herm.* 1656. Town Hall, Toulon.
P: ARCH. PHOT.



PIERRE PUGET. *Milo of Crotona*. 1671-83.
The Louvre, Paris. P: ALINARI



FRANÇOIS GIRARDON. Tomb of Richelieu (detail). 1675-77. Marble, figures lifesize.
Sorbonne Church, Paris. P: MARBURG



ANTOINE COYSEVOX. *Charles Lebrun*. 1676. Terracotta, 26".
Wallace Collection, London



ABOVE

DIEGO VELÁZQUEZ. *The Water Carrier of Seville*. c. 1619. 41½ x 31½".
Wellington Museum, London (Crown copyright reserved)

OPPOSITE PAGE

DIEGO VELÁZQUEZ. *Infante Carlos*. c. 1625. 51 x 48".
The Prado, Madrid. P: MAS





DIEGO VELÁZQUEZ.
The Surrender of Brida.
 1634-35. 10'1" x 12'.
 The Prado, Madrid. P: MAS



The Infanta Margarita-Maria
(detail of p. 846). P. ANDERSON



DIEGO VELÁZQUEZ. *The Maids of Honor*, 1656. 10'5" x 9'.
The Prado, Madrid. P: ANDERSON



FRANCISCO DE ZURBARÁN. *St. Serapion*. 1628. $47\frac{1}{2} \times 40\frac{3}{4}$ ".
Wadsworth Atheneum, Hartford, Connecticut



RIGHT

SANCHEZ COTÁN.

*Still Life.*c. 1602-5. 25 x 33½".
Museum, Granada.P: STUDIOS PUYTORAC,
BORDEAUX

OPPOSITE PAGE

LOUIS LE NAIN.

*Peasant Family.*c. 1640. 44½ x 62½".
The Louvre, Paris.

P: GIRAUDON





GEORGES DE LA TOUR. *Joseph the Carpenter*. c. 1645. $38\frac{1}{2} \times 25\frac{1}{4}$ ".
The Louvre, Paris. P. BULLOZ



NICOLAS POUSSIN, *Self-Portrait*, 1650. 28¾ x 38½".
The Louvre, Paris. P. GIRAUDON



NICOLAS POUSSIN.

Cephalus and Aurora.

c. 1630. 38 x 51".

National Gallery, London



NICOLAS POUSSIN.
*The Rape of the
 Sabine Women.*
 c. 1636-37. 61 x 82½".
 Metropolitan Museum
 of Art, New York
 (Dick Fund, 1946)



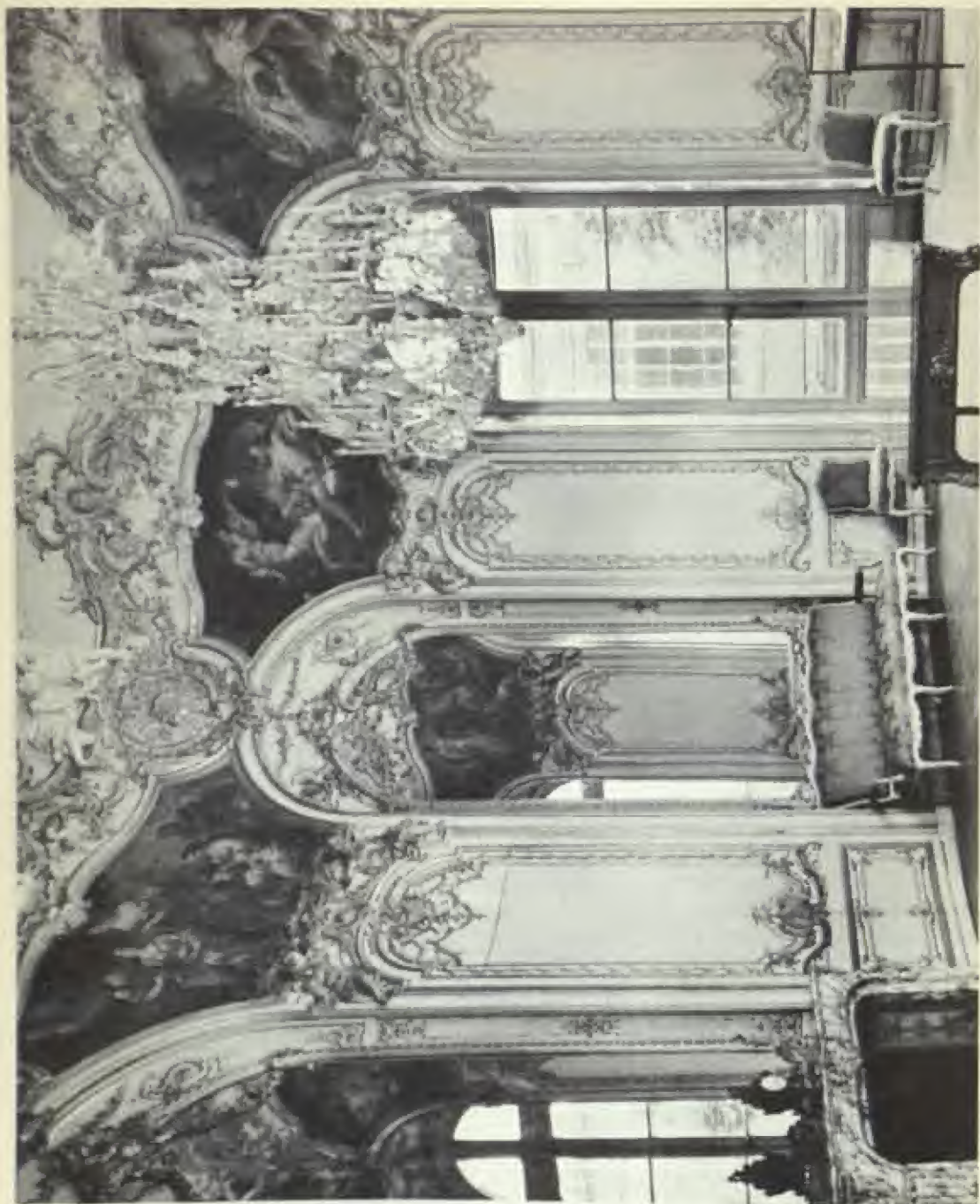
NICOLAS POUSSIN. *Landscape with the Burial of Phocion*. 1648. 70½ x 47".
The Louvre, Paris. P; ARCH. MOT.

THE RENAISSANCE

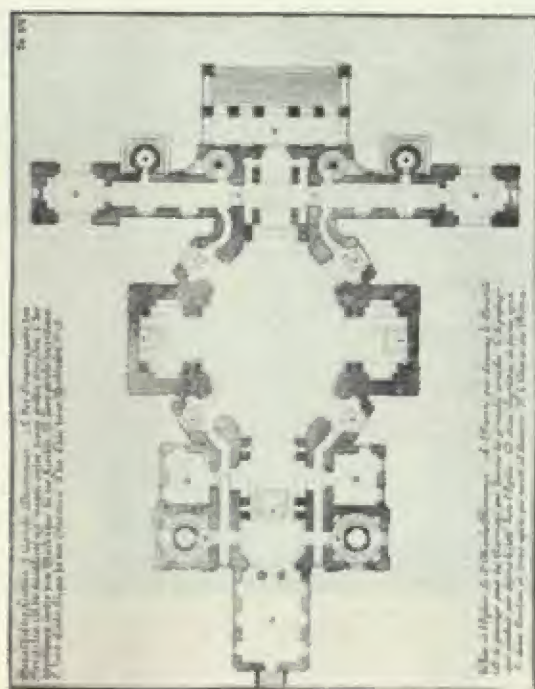
24. *The Eighteenth
Century*



JOHANN KÄNDLER. *Two Freemasons Contemplating a Globe*. 1744.
Porcelain (Meissen ware), 9". Collection Irwin Untermyer, New York



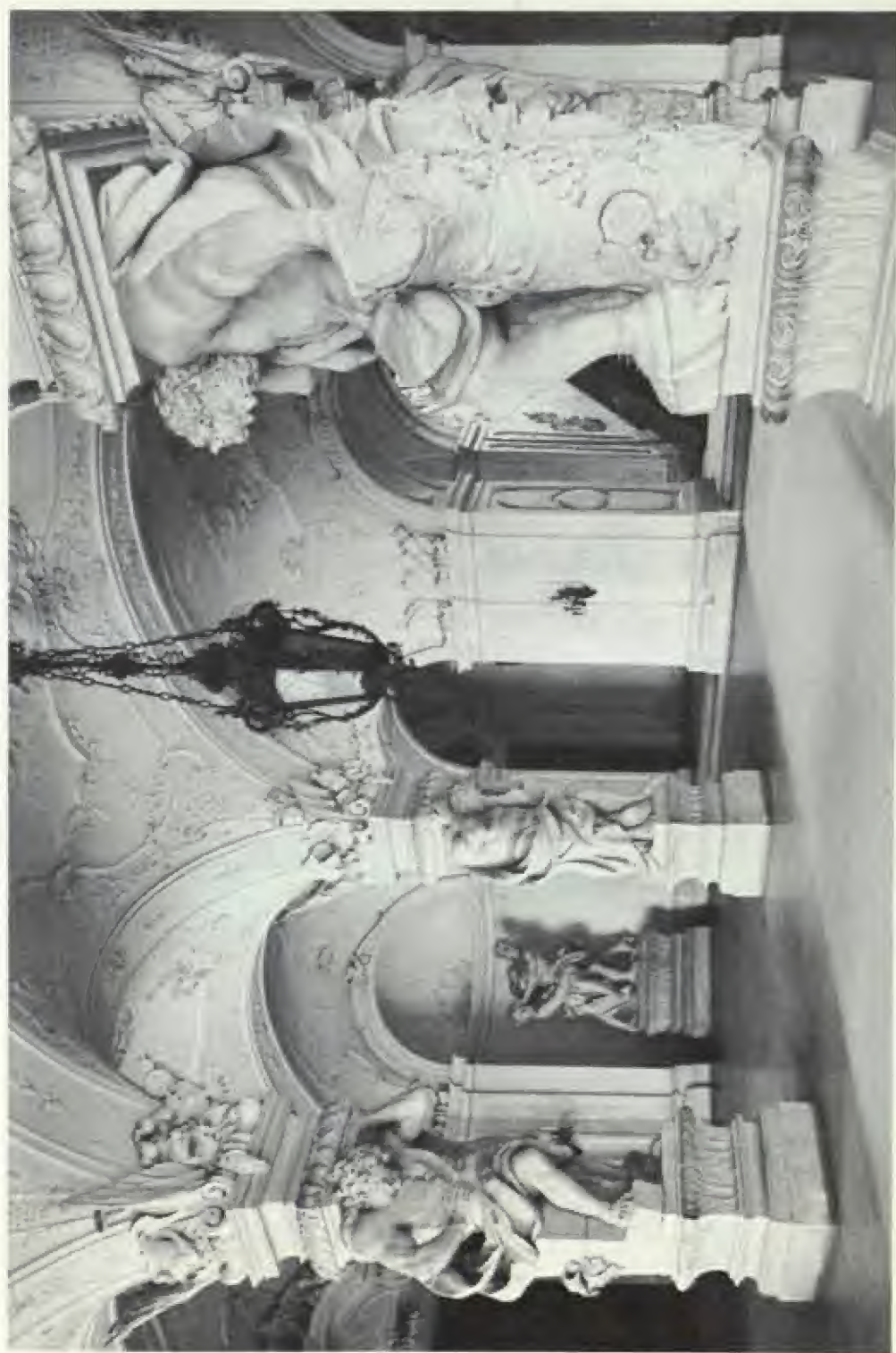
GERMAIN BOFFRAND.
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Begun 1732. Paris.
P. ANDREWS



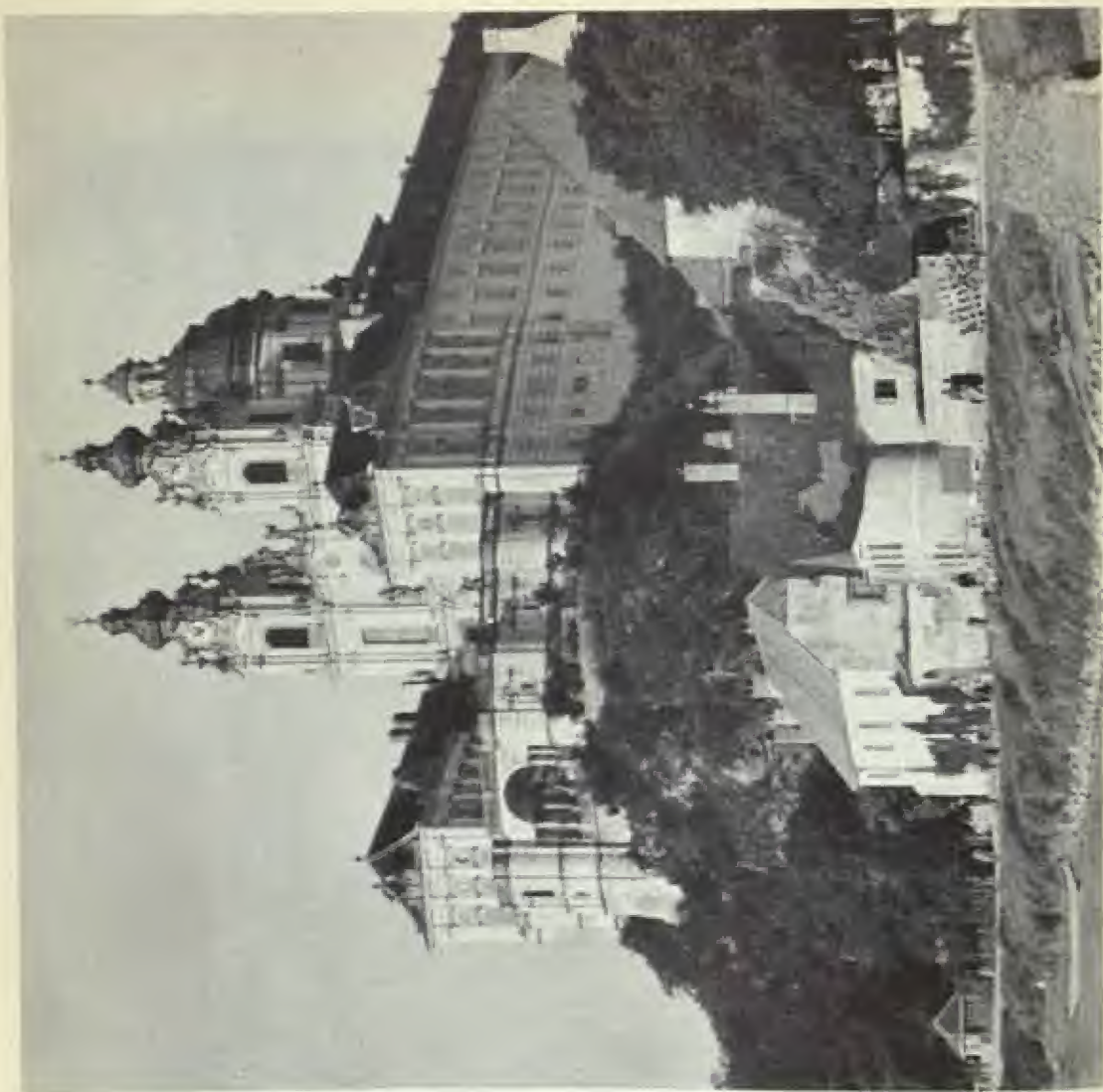
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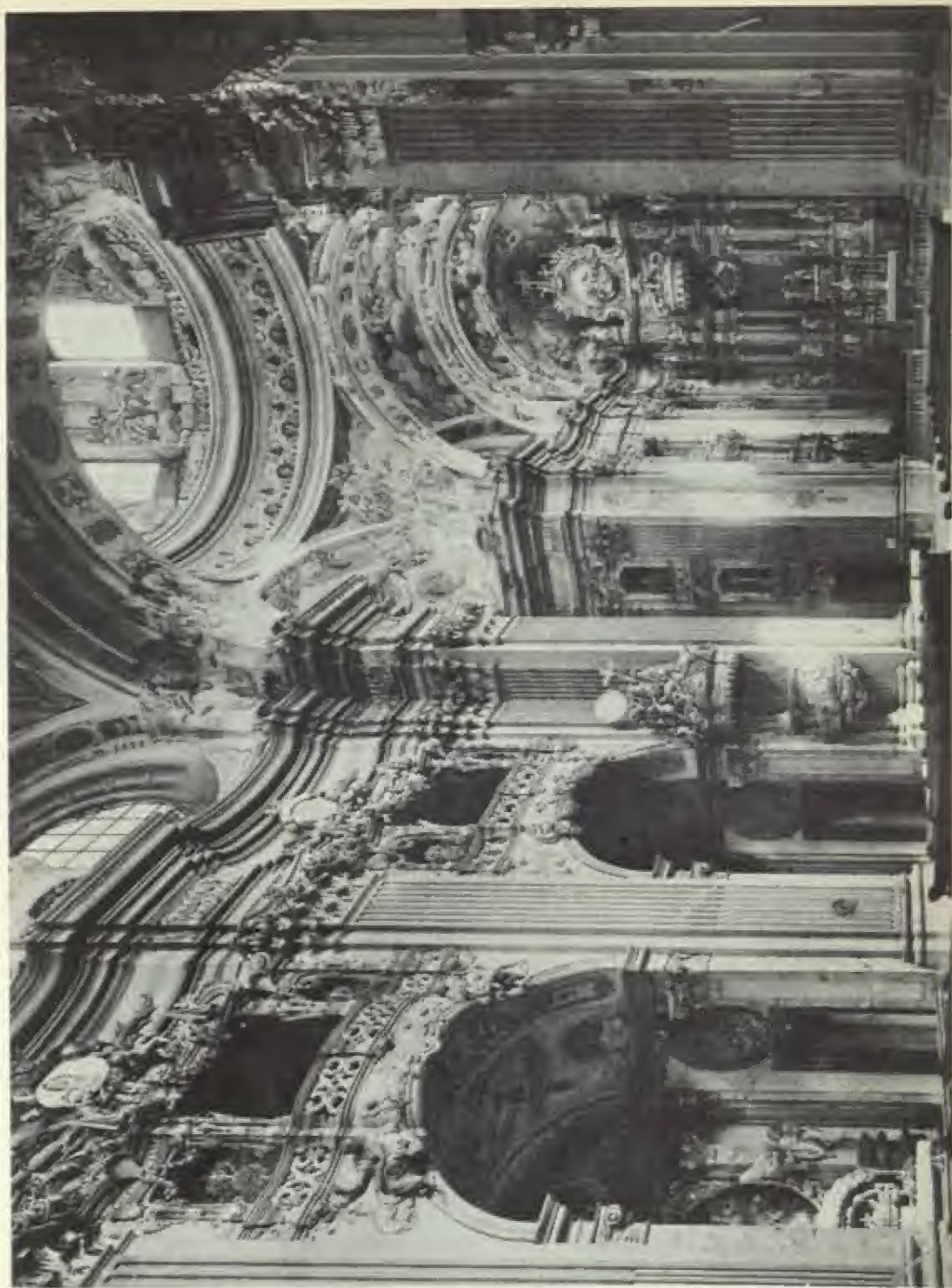
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JAKOB PRANDTAUER,
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GEBR. METZ, TÜBINGEN





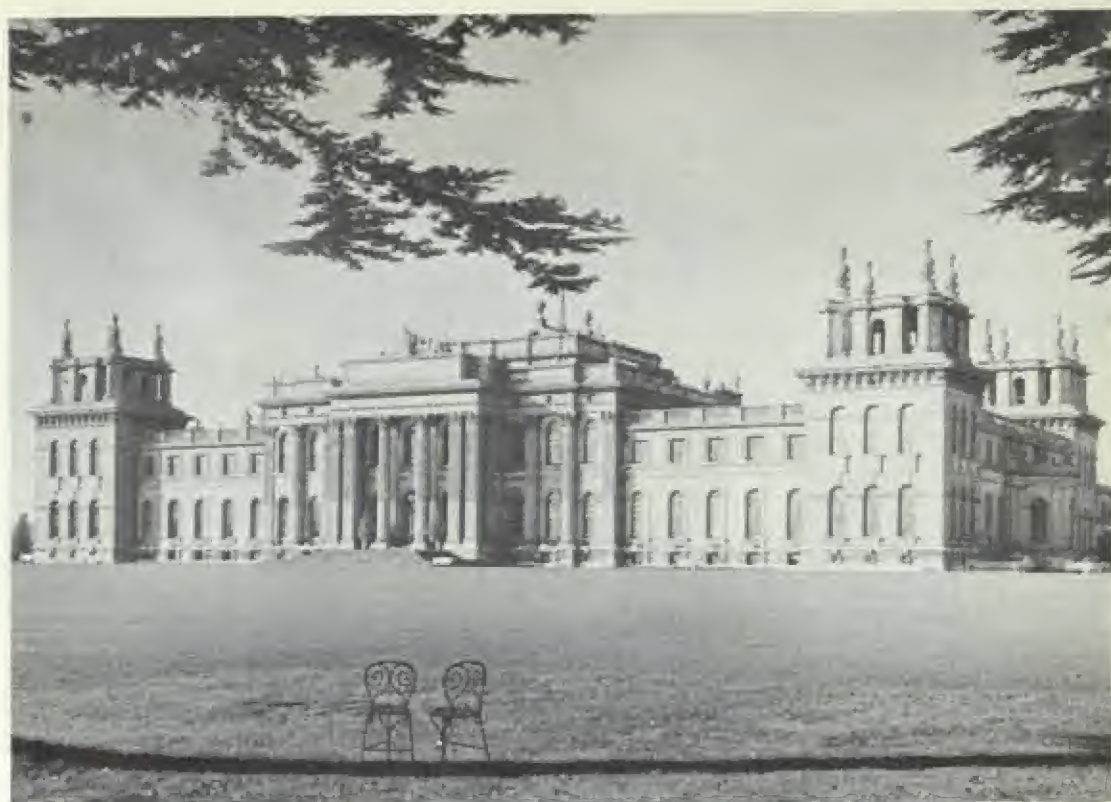
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P: A. RENGIER-PAATZSCH, WAMEL-DORF ÜBER SOEST I.W.



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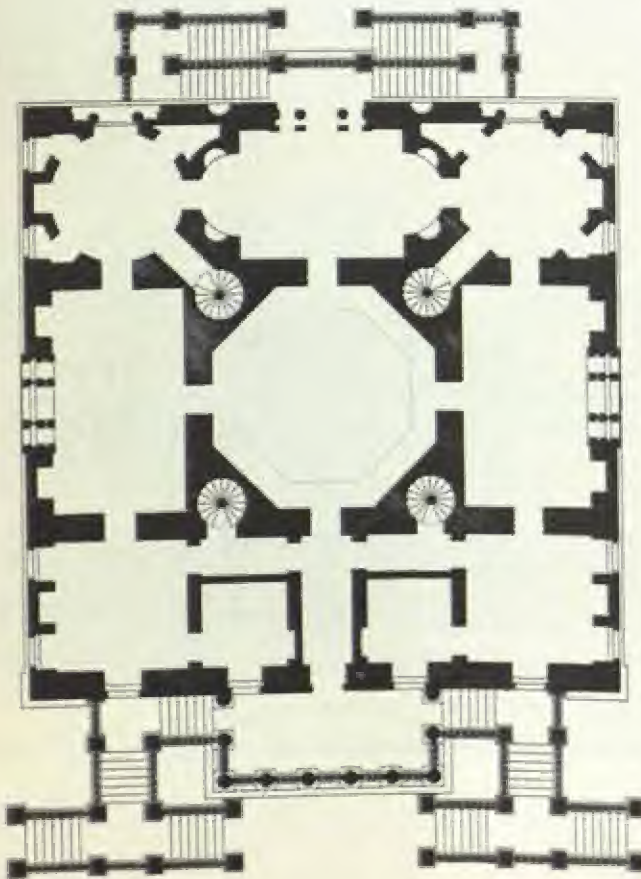


SIR JOHN VANBRUGH. Blenheim Palace. Begun 1705. Oxfordshire.
P: EDWIN SMITH (ABOVE) AND © COUNTRY LIFE



LORD BURLINGTON.
View and plan of Chiswick House.
Begun 1725. Near London.

P: MINISTRY OF WORKS,
LONDON (CROWN COPYRIGHT)





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 The Louvre, Paris.
 P: VIZZAVONA

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 P: ARCH. PHOT.



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The Louvre, Paris.

P: BULLOZ



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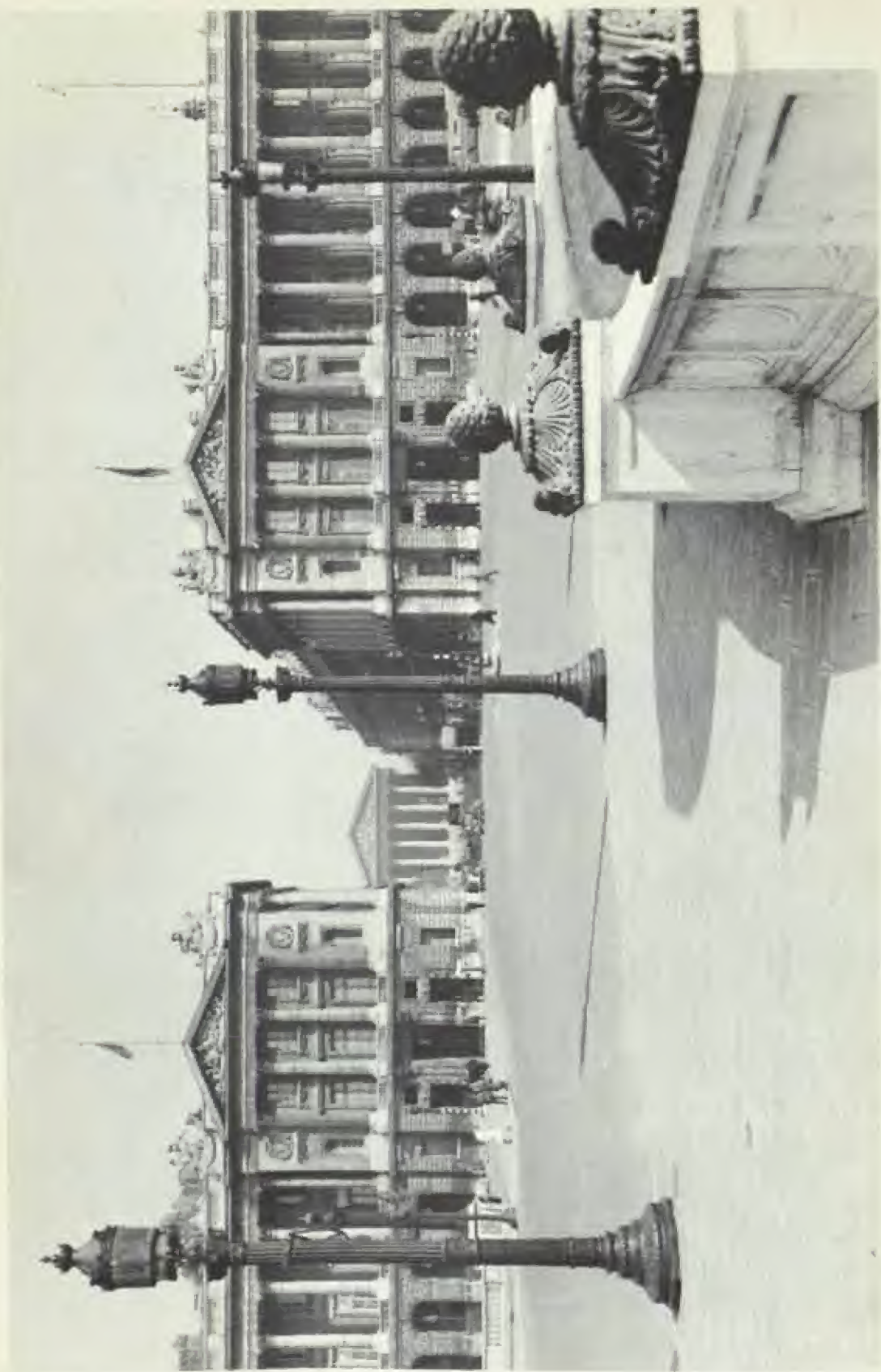
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- 1053 MAX ERNST. *Swamp Angel*. 1940. Collection Kenneth Macpherson, Rome
- 1054 (A) HENRI MATISSE. *The Plumed Hat* (drawing). 1919. Collection John S. Newberry, Jr., Grosse Pointe Farms, Michigan
- (B) PABLO PICASSO. *Mother and Child*. 1921-22. Collection Mr. and Mrs. Alex L. Hillman, New York
- 1055 PABLO PICASSO. *Minotauromachy* (etching). 1935. Museum of Modern Art, New York (Purchase)
- 1056 PABLO PICASSO. *Guernica*. 1937. On loan to the Museum of Modern Art, New York from the artist

- page 1057 BEN SHAHN. *Liberation*. 1945. Collection James Thrall Soby, New Canaan, Connecticut
- 1058 JOAN MIRÓ. *Composition*. 1933. Wadsworth Atheneum, Hartford, Connecticut
- 1059 ARSHILE GORKY. *The Diary of a Seducer*. 1945. Collection Mr. and Mrs. William A. M. Burden, New York
- 1060 JACKSON POLLOCK. *Number 32*. 1950. Collection Mrs. Lee Krasner Pollock, Springs, Long Island

THE MODERN WORLD

25. *Classicism and
Romanticism*

GEORGE CALED BINGHAM. *Fur Traders on the Missouri*. c. 1845. 29 x 36".
Metropolitan Museum of Art, New York (Morris K. Jesup Fund, 1933)





OPPOSITE PAGE
 JACQUES-ANGE GABRIEL,
 Place de la Concorde.
 Completed 1763. Paris.
 (In the background
 the Church of the
 Madeleine,
 by Barthélémy Vignon,
 begun 1804.)
 P: MARRBURG

RIGHT
 JACQUES-GERMAIN SOUFFLOT.
 The Panthéon
 (Ste. Geneviève).
 1755-92. Paris.
 P: KERSTING



OPPOSITE PAGE
 KARL LANGHANS.
 The Brandenburg Gate.
 1788-91. Berlin.
 P: 300

RIGHT
 ROBERT ADAM.
 Front Drawing Room,
 Home House. 1771-73.
 20 Portman Square, London.
 P: 20 *Country Life*, LONDON

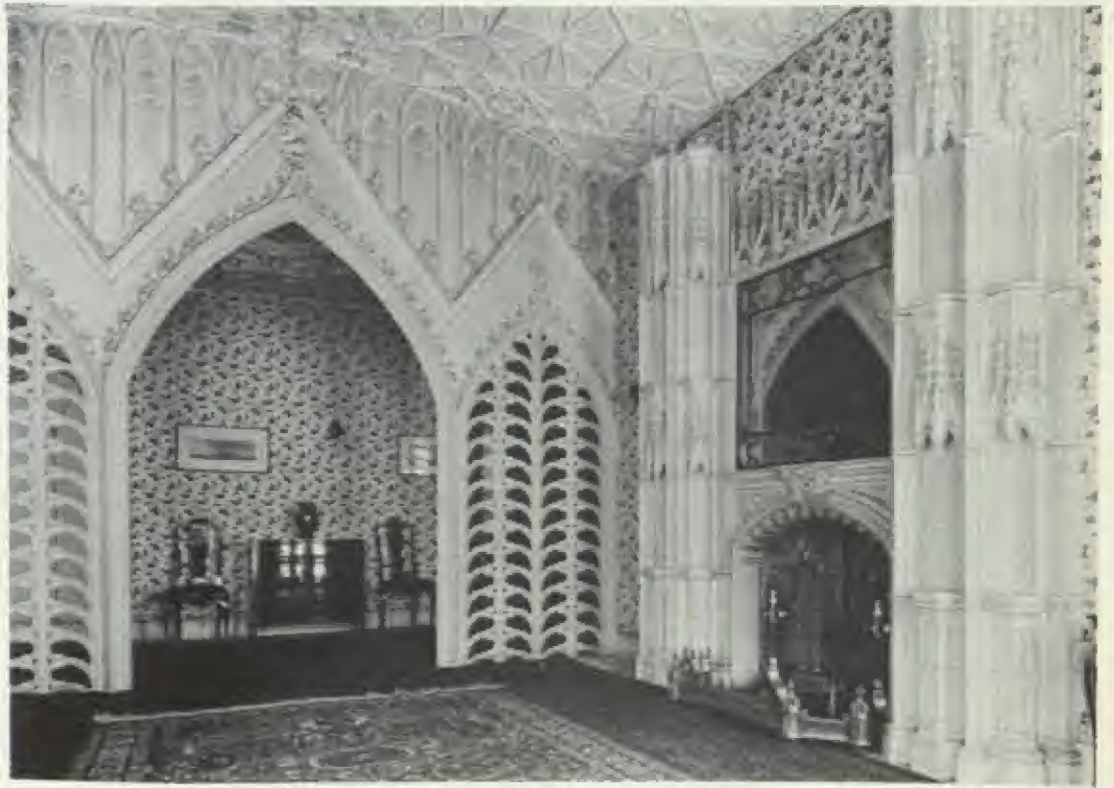




(A) PETER HARRISON.
The Brick Market.
1761-62. Newport,
Rhode Island.
P: ANDREWS



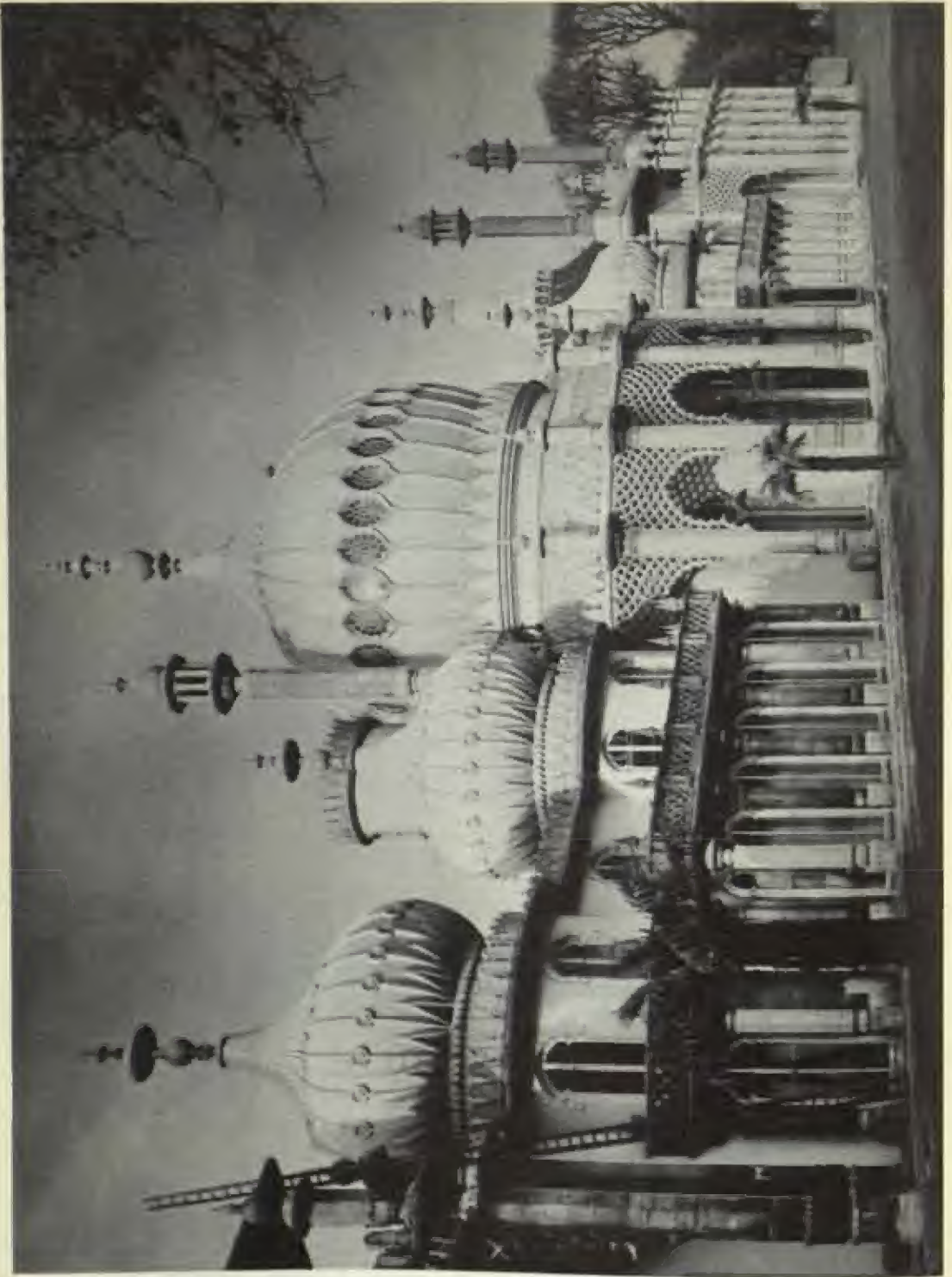
(B) THOMAS JEFFERSON. Monticello. 1796-1806.
Charlottesville, Virginia. P: ANDREWS



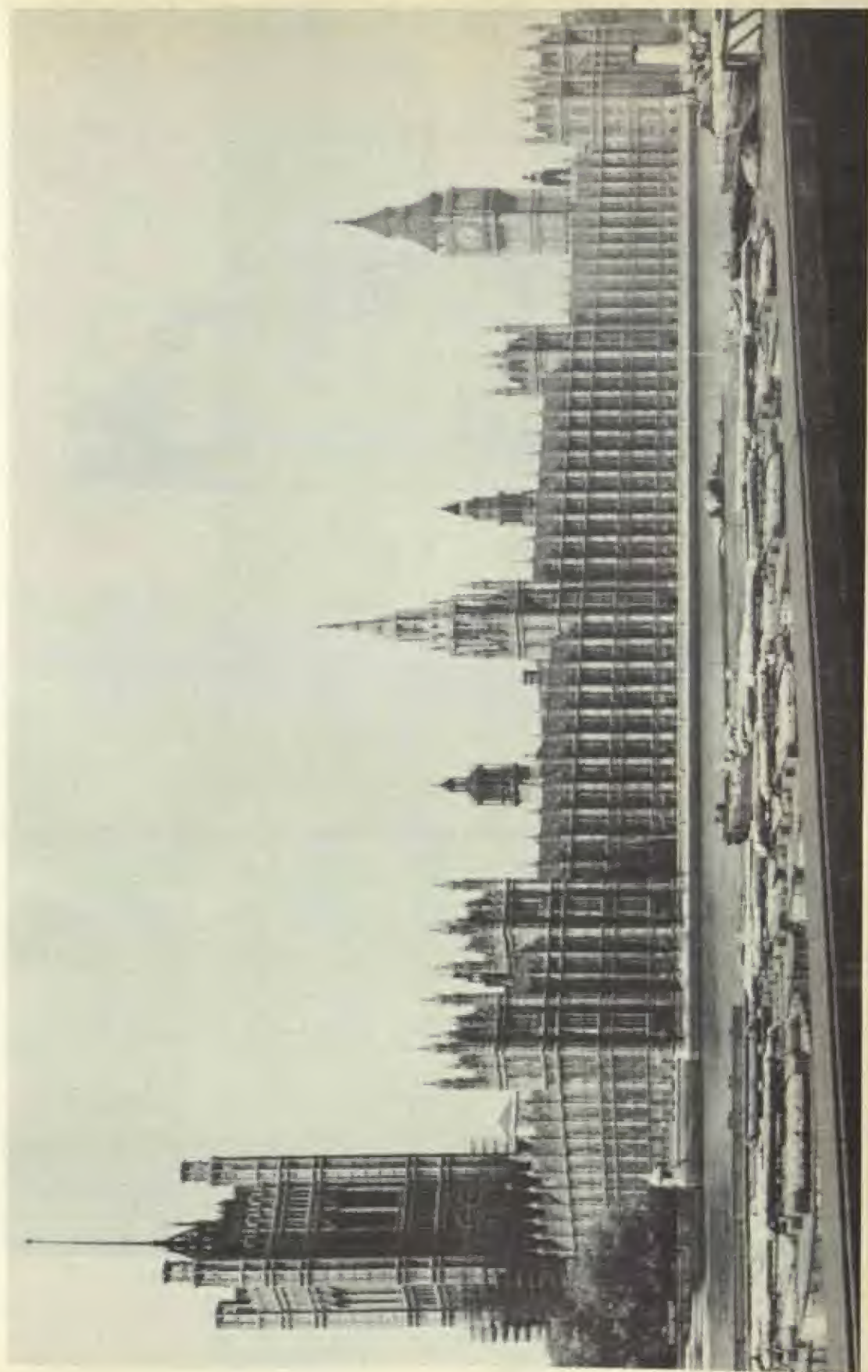
HORACE WALPOLE, with WILLIAM ROBINSON and OTHERS. Strawberry Hill. 1749-77.
Twickenham, England. P: KERSTING (ABOVE) AND *Country Life*, LONDON

RIGHT

JOHN NASH,
The Royal Pavilion,
1815-18.
Brighton, England.
P: EDWIN SMITH



OPPOSITE PAGE
SIR CHARLES BARRY
and A. W. N. PUGIN,
The Houses of
Parliament.
Begun 1835. London.
P: NBR LONDON





BENJAMIN LATROBE. Baltimore Cathedral. Begun 1805. Maryland.
P. J. H. SCHAEFER, BALTIMORE

RICHARD UPJOHN.
Trinity Church.
Completed 1846.
New York.
P. ANDREWS





CHARLES GARNIER. Grand Staircase, L'Opéra. 1861-74.
Paris. P: GIRAUDON



(A) Façade, L'Opéra. Paris. P: GIRAUDON



(B) HENRI LABROUSTE. Reading Room, Bibliothèque Ste. Geneviève. 1843-50. Paris. P: MARBURG



ANTONIO CANOVA. *Pauline Borghese as Venus*. 1808. Marble, lifesize.
Borghese Gallery, Rome. P. ANDERSON



ANTONIO CANOVA. *Tomb of the Countess Maria Christina*. 1798-1805. Marble statues, lifesize.
Church of the Augustinians, Vienna. P: EVA KRAFT, BUNDESDEKORATION, VIENNA



FRANÇOIS RUDE. *La Marseillaise* (Departure of the Volunteers of 1792). 1833-36.
c. 42 x 26'. Arc de Triomphe, Paris. P: BULLOZ



ABOVE

(A) JEAN FRANÇOIS CHALGRIN.
Arc de Triomphe. Begun 1806.
Paris. P: GIRAUDON



RIGHT

(B) FRANÇOIS RUDE.
Monument to Marshal Ney.
1853. Bronze, 8'9".
Paris.
P: PIERRE DEVINOT,
PARIS



JEAN-BAPTISTE CARPEAUX. *The Dance*. 1867-69. c. 15' x 8'6".
 Façade, L'Opéra. Paris. P: ROUBIER



(A) ANTOINE-LOUIS BARYE. *Jaguar Devouring a Hare*. 1850-51. Bronze, 16½ x 37½".
The Louvre, Paris. P: ALINARI



(B) JOSEPH WRIGHT OF DERBY. *An Experiment with the Air Pump*. 1768.
71 x 96". Tate Gallery, London



BENJAMIN WEST.
*The Death of
 General Wolfe.*
 1770. 59½ x 84".
 National Gallery
 of Canada,
 Ottawa



JOHN SINGLETON COPLEY.
Watson and the Shark.
 1778. 72½ x 90¾".
 Museum of Fine Arts,
 Boston



JOHN SINGLETON COPLEY. *Mrs. Thomas Boylston*. 1766. $50\frac{1}{2} \times 40\frac{1}{2}$ ".
Fogg Art Museum, Harvard University, Cambridge, Massachusetts



WILLIAM BLAKE. *The Ancient of Days*, frontispiece of *Europe, a Prophecy*. 1794.
Metal relief etching, hand-colored. Library of Congress, Washington, D. C.
(Lessing J. Rosenwald Collection)

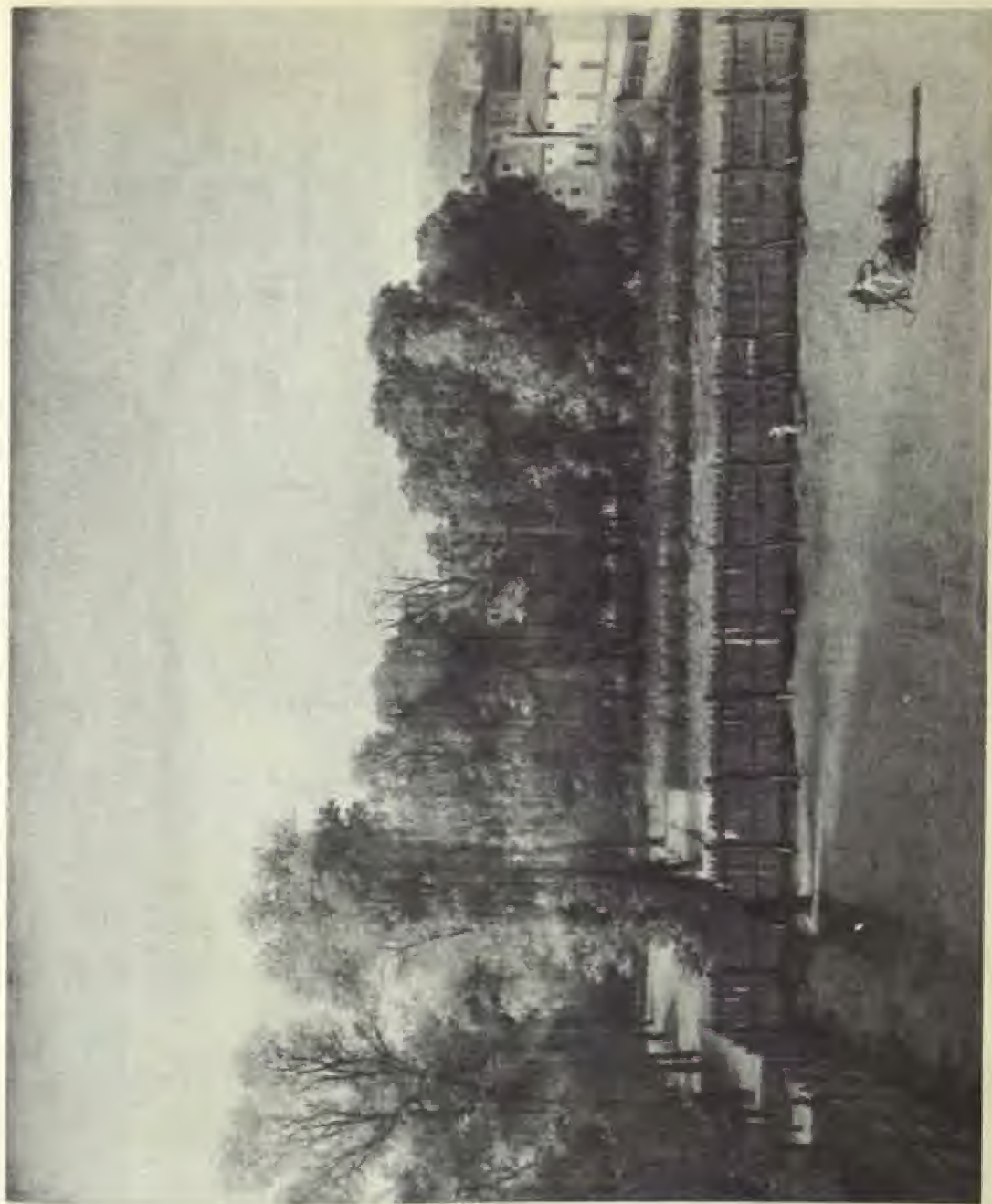


OPPOSITE PAGE

JACQUES LOUIS DAVID,

The Death of Socrates.

1787. 59 x 78".

Metropolitan Museum of Art
New York (Wolfe Fund, 1931)

RIGHT

JACQUES LOUIS DAVID.

View of the Luxembourg Gardens.

1794. 21½ x 30".

The Louvre, Paris. P. GIRAUDON



JACQUES LOUIS DAVID. *The Death of Marat*. 1793. 65 x 50½".
 Royal Museums of Fine Arts, Brussels. P: ACL



ANTOINE-JEAN GROS. *Napoleon at the Bridge of Arcole*. 1796. 29½ x 23".
The Louvre, Paris. P. GIRAUDON



JACQUES LOUIS DAVID.
Madame Julie Rétamier,
 1800, 68 x 96".
 The Louvre, Paris.
 P: ARCH. PHOT.



J. A. D. Ingres. *Odalisque*. 1814. 36 x 64".
The Louvre, Paris. P. ALINARI



J. A. D. INGRES. *Louis Bertin*. 1832. Pencil drawing.
The Louvre, Paris, F; BULLOZ



J. A. D. INGRES. *Louis Bertin*. 1832. 46 x 37½".
The Louvre, Paris. P: GIRAUDON



FRANCISCO GOYA.
The Family of Charles IV.
 1800. 9' 2" x 11'.
 The Prado, Madrid.
 P. MAS



FRANCISCO GOYA.
The Third of May, 1808.
 1814-15. 8'9" x 13'4".
 The Prado, Madrid.

P. MAS



FRANCISCO GOYA,
Behabilliton
 (Big Booby), No. 4 of
 the series of etchings
Los Proverbios, c. 1818.
 Metropolitan Museum
 of Art, New York
 (Dick Fund, 1931)



ALEXANDER COZENS,
Landscape Made of Ink Blots,
 aquatint from
*A New Method of
 Assisting the Invention
 in Drawing Original
 Compositions of Landscape,*
 1784-86.
 Metropolitan Museum
 of Art, New York
 (Rogers Fund, 1906)



JOHN CONSTABLE.
Weymouth Bay.
 1816. 21 x 29 $\frac{1}{4}$ ".
 National Gallery,
 London



JOHN CONSTABLE.
Stoke-by-Nayland.
 1836. 49½ x 66½".
 The Art Institute
 of Chicago

RIGHT

J. M. W. TURNER.
Snow Storm, 1842.
 36 x 48".
 National Gallery,
 London

OPPOSITE PAGE
 THÉODORE GÉRICAULT.
The Raft of the "Medusa."
 1818-19. 16' 1" x 23' 6".
 The Louvre, Paris.
 P. GIRAUDON







THÉODORE GÉRICAUT. *Mounted Officer of the Imperial Guard*, 1812.
9'7" x 6'4½". The Louvre, Paris. P: ARCH. PHOT.



EUGÈNE DELACROIX. *The Massacre of Chios*, 1824. 13'10" x 11'7".
The Louvre, Paris. P: VIZZAVONA



THÉODORE GÉRICAUT: *The Madman*. 1821-24. 24 x 20".
Museum of Fine Arts, Ghent. P: BULLOZ



EUGÈNE DELACROIX. *Frédéric Chopin*. 1838. 18 x 15".
The Louvre, Paris. P: GIRAUDON



EUGÈNE DELACROIX. *The Abduction of Rebecca*. 1846. 39½ x 32¼".
Metropolitan Museum of Art, New York (Wolfe Fund, 1903)



(A) HONORÉ DAUMIER. *It's Safe to Release This One!*
1834. Lithograph. Metropolitan Museum of Art,
New York (Dick Fund, 1941)



(B) HONORÉ DAUMIER. *The Soup*. c. 1860-70. Pen and wash drawing.
The Louvre, Paris. P: GIRAUDON



RIGHT

HONORÉ DAUMIER.

The Third-Class Carriage.

c. 1860-70. 26 x 35½".

Metropolitan Museum

of Art (Bequest of Mrs.

H. O. Havemeyer, 1929.

The H. O. Havemeyer

Collection)

OPPOSITE PAGE

HONORÉ DAUMIER.

*Don Quixote Attacking**the Windmills.*

c. 1866. 22¼ x 33".

Collection Mr. and

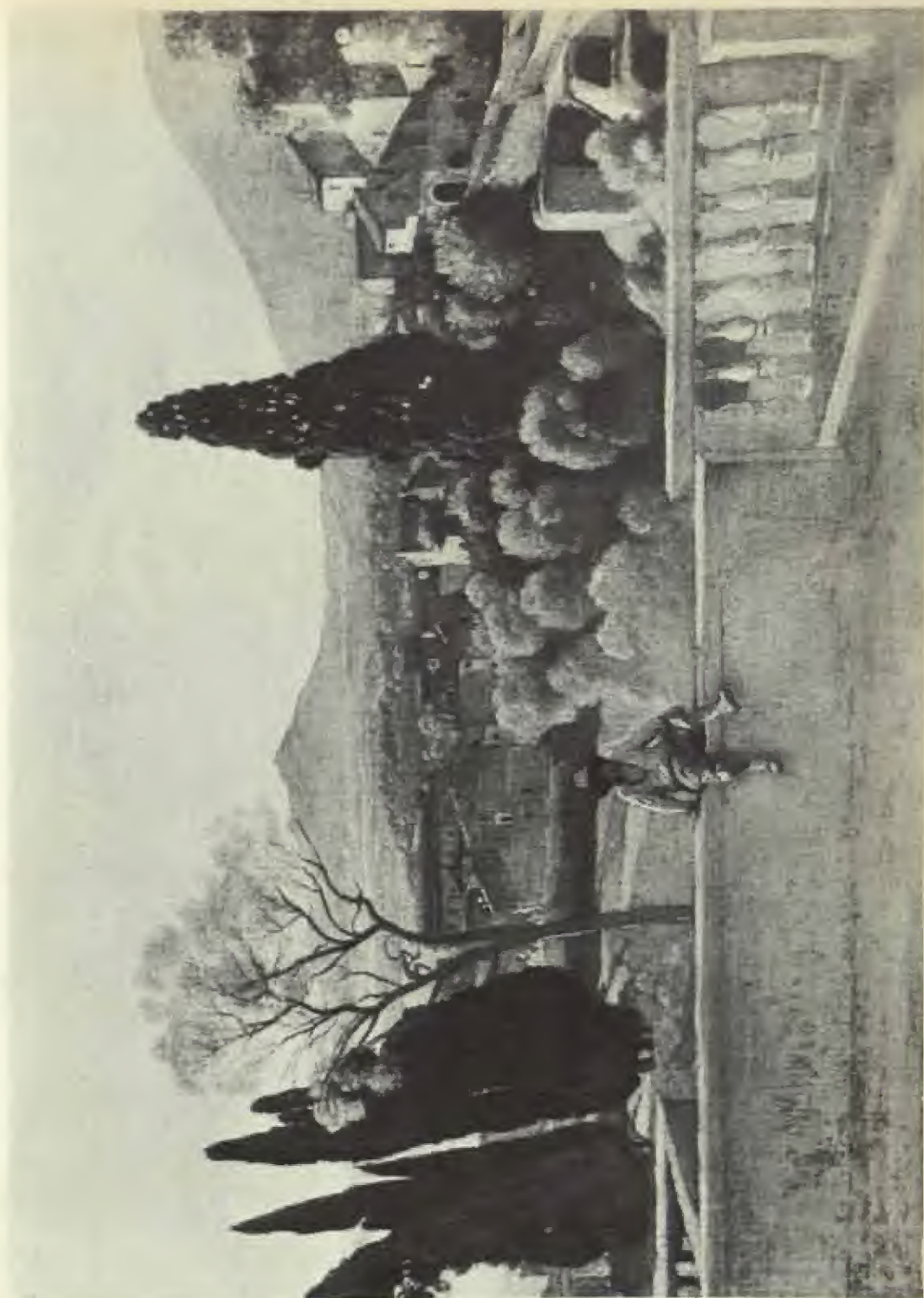
Mrs. Charles S. Payson,

New York





CASPAR DAVID FRIEDRICH.
The Wreck of the
"Hoffnung." 1811.
 38½ x 50½".
 Kunsthalle, Hamburg



CAMILLE COROT.
*View of Trees from
 the Villa d'Este.*
 1843. 17 x 23½".
 Collection Mr. and
 Mrs. René Lecomte,
 Paris.
 P: VIZZAVONA



CAMILLE COROT, *The Interrupted Reading*, c. 1865-70. 36 x 25 3/4".
The Art Institute of Chicago (Potter Palmer Collection)

THE MODERN WORLD

26. *Realism and
Impressionism*

JAMES WHISTLER. *Arrangement in Black and Gray (The Artist's Mother)*. 1871. 57 x 64½".
The Louvre, Paris. P: VIZZAVONA



GUSTAVE COURBET. *The Stone Breakers*. 1849. 63 x 101". Formerly State Picture Gallery, Dresden (destroyed?). P. F. BRUCKMANN, MUNICH



GUSTAVE COURBET. *The Painter's Studio (Une allégorie réelle)*.
1854-55. The Louvre, Paris. P: GIRAUDON



ABOVE

FRANÇOIS MILLET. *The Sower*. c. 1850. 40 x 32½".
Museum of Fine Arts, Boston

OPPOSITE PAGE

EDOUARD MANET. *The Fifer*. 1866. 63 x 38".
The Louvre, Paris





ÉDOUARD MANET.
Luncheon on the Grass
 (*Le déjeuner sur l'herbe*).
 1863, 84 x 106".
 The Louvre, Paris.
 P. ARCH. PHOT.



ÉDOUARD MANET.

A Bar at the

Folies-Bergère.

1881-82. 37½ x 51".

The Courtauld

Collection,

Home House, London.

v: © *Country Life*,

LONDON



CLAUDE MONET. *The River*,
 1868. 32 x 39 $\frac{1}{4}$ "
 The Art Institute of Chicago
 (Potter Palmer Collection)



AUGUSTE RENOIR.
Le Moulin de la Galette.
 1876. 51½ x 69".
 The Louvre, Paris.
 P. BULLOZ



AUGUSTE RENOIR. *Study for "The Bathers."* c. 1885. $49\frac{1}{4} \times 43\frac{1}{2}$ ".
Fogg Art Museum, Harvard University, Cambridge, Massachusetts (Wertheim Collection)



EDGAR DEGAS. *Edouard Manet*, c. 1865. Pencil drawing.
Metropolitan Museum of Art, New York (Rogers Fund, 1918)



EDGAR DEGAS. *Prima Ballerina*. c. 1876. Pastel, 23 x 16½".
The Louvre, Paris. P: ARCH. PHOT.



EDGAR DEGAS. *The Glass of Absinthe*. 1876. 36 x 27".
The Louvre, Paris. P: GIRAUDON



RIGHT

EDGAR DEGAS.

The Tub.

1886. Pastel.

23½ x 32½".

The Louvre, Paris.

F. ARCH. PHOT.

OPPOSITE PAGE

WINSLOW HOMER.

The Morning Bell.

c. 1866. 24 x 38".

Collection Stephen

C. Clark, New York





THOMAS EAKINS. *The Gross Clinic*. 1875. 96 x 78".
Jefferson Medical College, Philadelphia. P: PHILADELPHIA MUSEUM OF ART



AUGUSTE RODIN. *Jules Dalou*. 1883. Bronze, lifesize.
The Louvre, Paris. P: GIRAUDON



AUGUSTE RODIN. *The Thinker*. 1889. Bronze, 27½".
Metropolitan Museum of Art, New York (Gift of Thomas F. Ryan, 1910)



AUGUSTE RODIN, *The Kiss*, 1896. Marble, lifesize.
Rodin Museum, Paris. P: ALINARI



AUGUSTE RODIN. *Balzac* (portion). 1892-97. Plaster, 9' 10".
Rodin Museum, Paris. P: VIZZAVONA



CONSTANTIN MEUNIER. *Longshoreman*. 1893. Bronze, c. 86".
The Louvre, Paris. P: ALINARI



EDGAR DEGAS.
*Dancer Looking
 at the Sole of Her
 Right Foot.* 1882-95.
 Bronze, 18".

P: LEONARD VON MATT,
 COURTESY CONZETT &
 HUBER, ZURICH

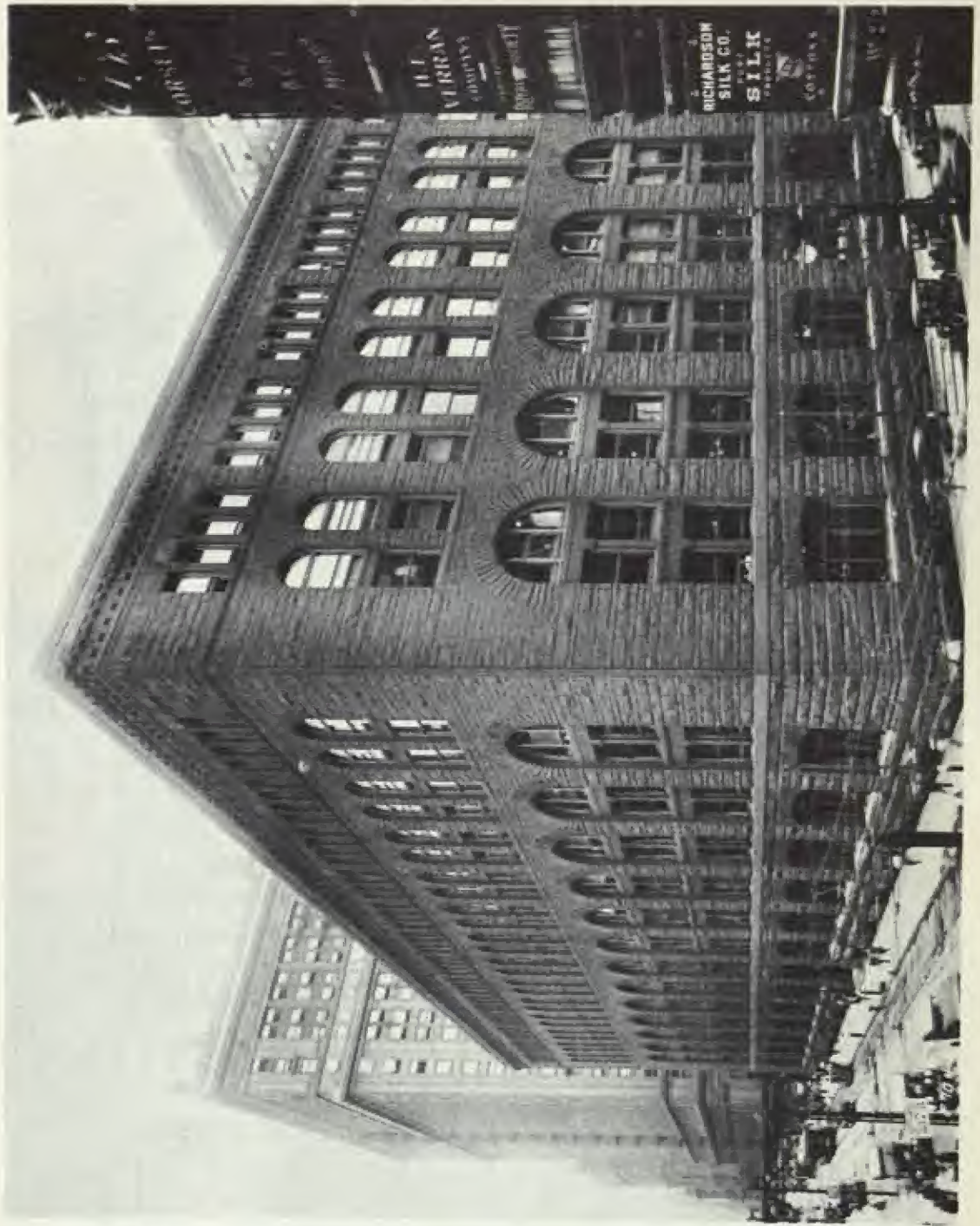
THE MODERN WORLD

27. *Post-Impressionism
and "Art Nouveau"*



ARISTIDE MAILLOL. *Seated Woman (Mediterranean)*. c. 1901. 41".
Collection Dr. Oskar Reinhart, Winterthur, Switzerland





OPPOSITE PAGE

HENRY H. RICHARDSON.
Stoughton House. 1882-83.
Cambridge, Massachusetts.

P: FROM G. W. SHELDON,
Artistic Country Seats, I,
NEW YORK, 1886

RIGHT

HENRY H. RICHARDSON.
Marshall Field Warehouse.
1885-87. Chicago.

P: CHICAGO ARCHITECTURAL
PHOTOGRAPHING CO.

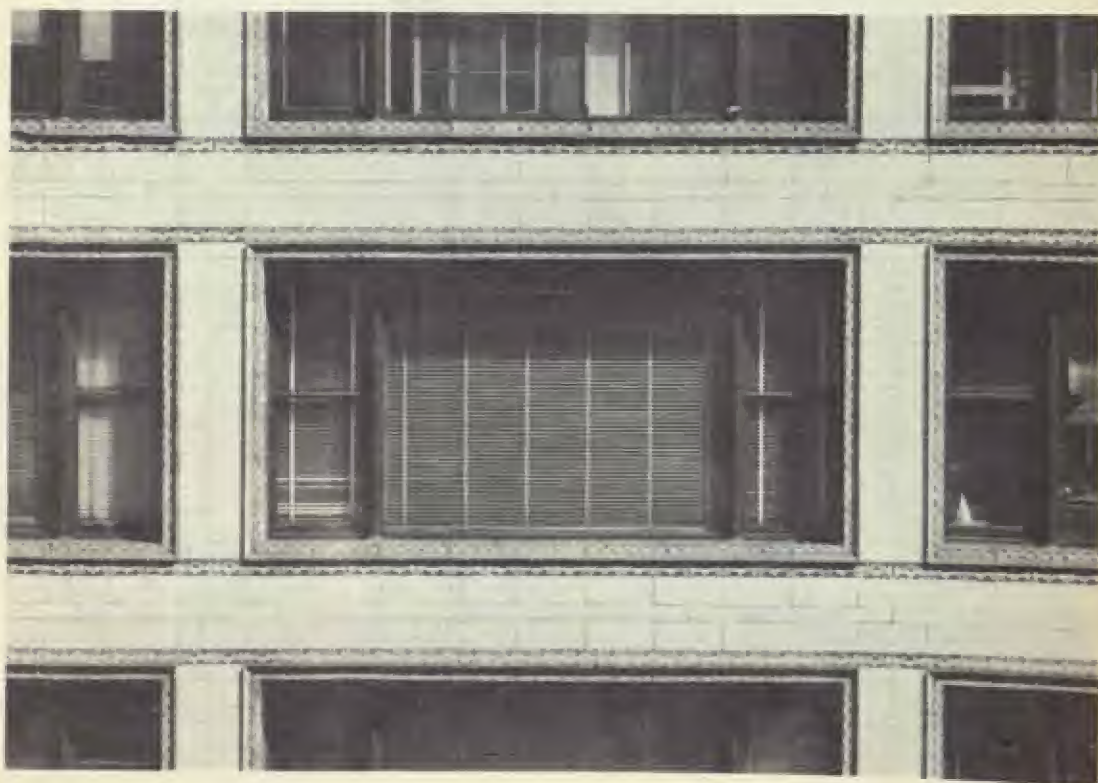


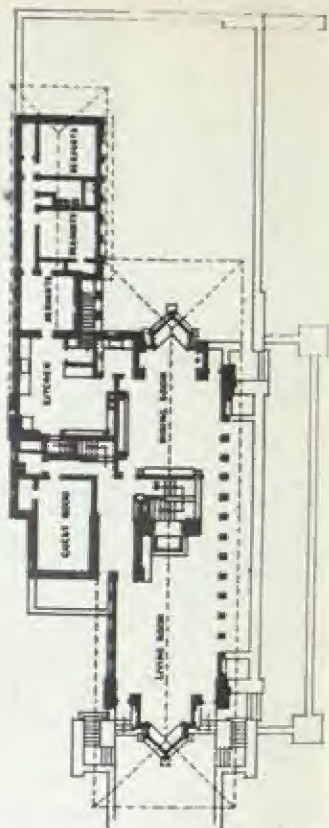
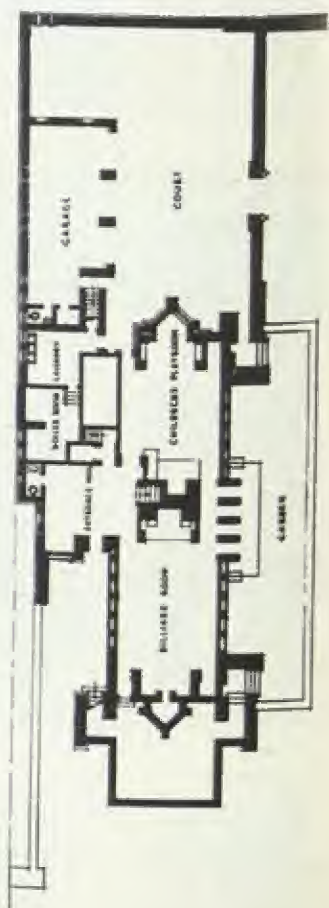
ABOVE

LOUIS SULLIVAN. Wainright Building. 1890-91. St. Louis, Missouri.
P: RICHARD NICKEL, PARK RIDGE, ILL.

OPPOSITE PAGE, ABOVE AND BELOW

LOUIS SULLIVAN. Carson Pirie Scott Store. 1899. Chicago.
P: RICHARD NICKEL, PARK RIDGE, ILL.

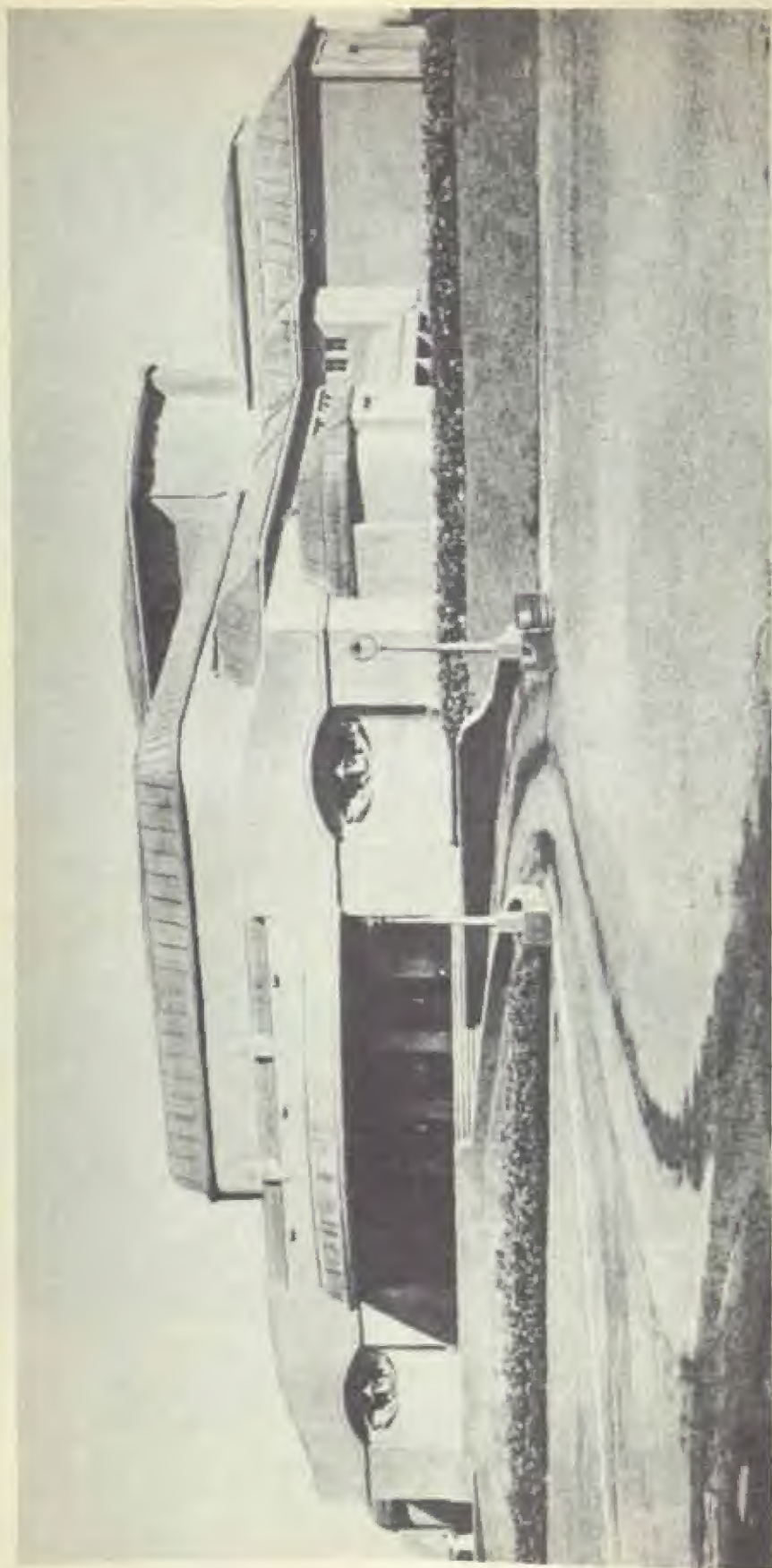






OPPOSITE PAGE
FRANK LLOYD WRIGHT.
View and plan of
Robie House. 1909.
Chicago.
P: BILL ENGDAHL,
HEDRICH-BLESSING,
CHICAGO

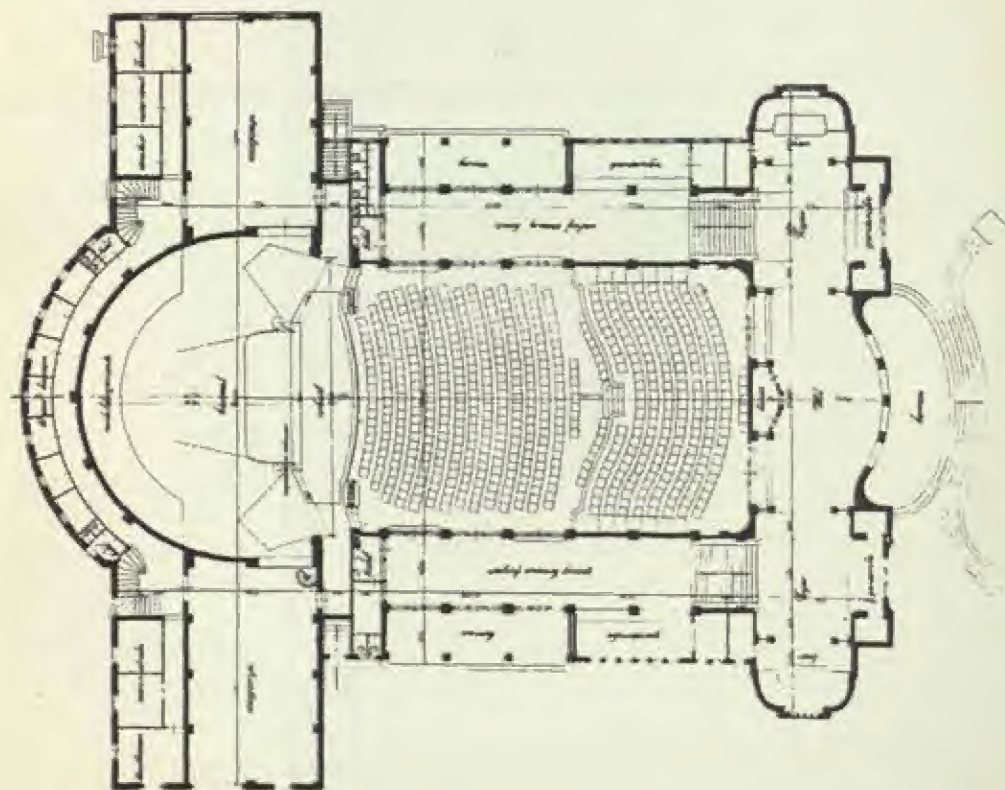
RIGHT
ANTONIO GAUDÍ.
Casa Milà Apartment
Building. 1905-7.
Barcelona. P. MAS



HENRY VAN DE VELDE. Werkbund Theater, 1914. Cologne.
P: COURTESY RIJESMUSEUM KRÖLLER-MÜLLER, OTTERLO, HOLLAND



(a) Detail of p. 979. P. ANDREWS



(A) Plan of Werkbund Theater, Cologne



LEFT
 GEORGE MINNE.
Kneeling Boy.
 1898. Marble, 31".
 Museum of Fine Arts,
 Ghent, Belgium.
 P. ACL

OPPOSITE PAGE
 WILHELM LEHMBRUCK.
Standing Youth.
 1913. Cast stone, 92".
 Museum of Modern
 Art, New York
 (Gift of Mrs. John D.
 Rockefeller, Jr.)





(A) PAUL CÉZANNE, after SEBASTIANO DEL PIOMBO.
Christ in Limbo. c. 1868-70. 66 x 40".
 Collection Mr. and Mrs. René Lecomte, Paris.
 P: BULLOZ

RIGHT

(B) SEBASTIANO DEL PIOMBO. *Christ in Limbo*.
 c. 1530. 89 x 45". The Prado, Madrid.
 P: MAS





PAUL CÉZANNE. *Self-Portrait*. 1879-82. 25½ x 20".
Museum of Art, Bern, Switzerland



PAUL CÉZANNE:
Fruit Bowl, Glass, and Apple.
 1879-82. 18 x 21½".
 Collection Mr. and Mrs. René
 Lecomte, Paris.
 P: VIZZAVONA



PAUL CÉZANNE.
*Mont Sainte-Victoire
Seen from Bibemus Quarry.*
c. 1898-1900. 25½ x 32".
Baltimore Museum of Art
(The Cone Collection)

RIGHT

PAUL CÉZANNE. *The Card Players*.

c. 1890-92. 25½ x 32".

Collection Stephen C. Clark,

New York. P; MUSEUM OF

MODERN ART, NEW YORK



OPPOSITE PAGE

GEORGES SEURAT. *A Sunday Afternoon*

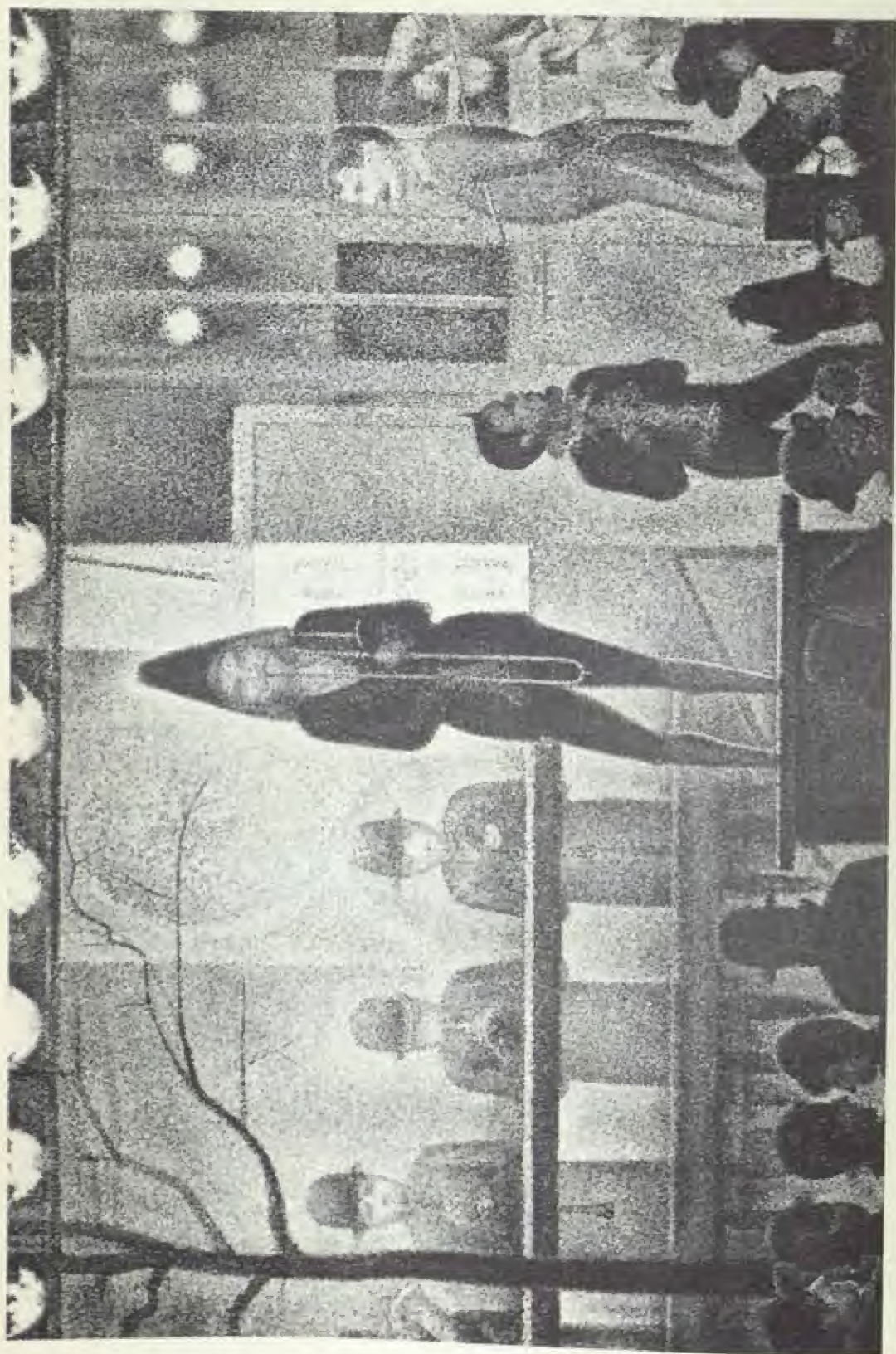
on the Grand Jatte, 1884-86.

81 x 126". The Art Institute of

Chicago (Helen Birch Bartlett

Memorial Collection)

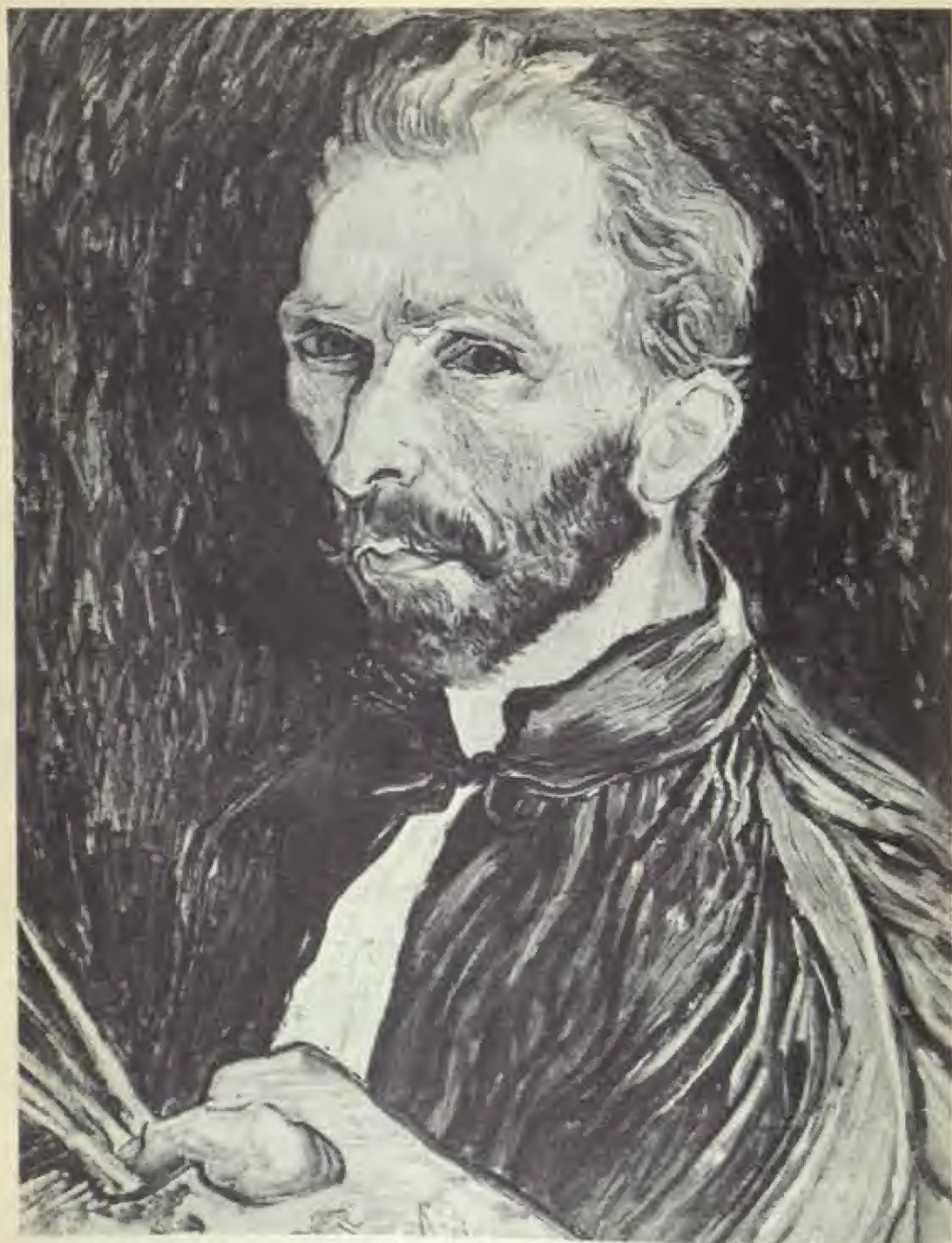






OPPOSITE PAGE
 GEORGES SEURAT.
Sideshow (La parade).
 1889. 39½ x 59½".
 Collection Stephen
 C. Clark, New York.
 P: MUSEUM OF MODERN
 ART, NEW YORK

RIGHT
 VINCENT VAN GOGH.
The Potato Eaters.
 1885. 32¼ x 45".
 Collection V. W. van
 Gogh, Laren, Holland



VINCENT VAN GOGH. *Self-Portrait*, 1889. $22\frac{1}{2} \times 17''$. Collection Ambassador and Mrs. John Hay Whitney, New York. P: M. KNOEDLER & CO., INC., NEW YORK



PAUL GAUGUIN, *The Yellow Christ*. 1889. 36½ x 29".
Albright Art Gallery, Buffalo, New York



VINCENT VAN GOGH.
Starry Night
 1889. Pen drawing.
 Formerly Kunsthalle,
 Bremen (destroyed ?)



PAUL GAUGUIN,
The Day of the God,
 1894. 26 x 34 $\frac{3}{4}$ " .
 The Art Institute of
 Chicago (Helen
 Birch Bartlett
 Memorial Collection)



HENRI ROUSSEAU. *The Sleeping Gypsy*. 1897. 51 x 70".
Museum of Modern Art, New York (Gift of Mrs. Simon Guggenheim)



JAMES ENSOR. *Intrigue*. 1890. $35\frac{1}{2} \times 59''$.
Royal Museum of Fine Arts, Antwerp. P: ACL



OPPOSITE PAGE

HENRI DE TULOUSE-LAUTREC.

In the Circus Fernando;

The Ringmaster. 1888.

$38\frac{1}{4} \times 63\frac{1}{2}$ ".

The Art Institute of Chicago

(Joseph Winterbotham

Collection)

RIGHT

AUGUSTE RENOIR.

The Judgment of Paris.

c. 1914. $28\frac{3}{4} \times 36\frac{1}{4}$ ".

Collection Henry P. McIlhenny,

Philadelphia.

P: PHILADELPHIA MUSEUM OF ART





EDVARD MUNCH. *The Scream*. 1893. 36 x 29". National Gallery, Oslo



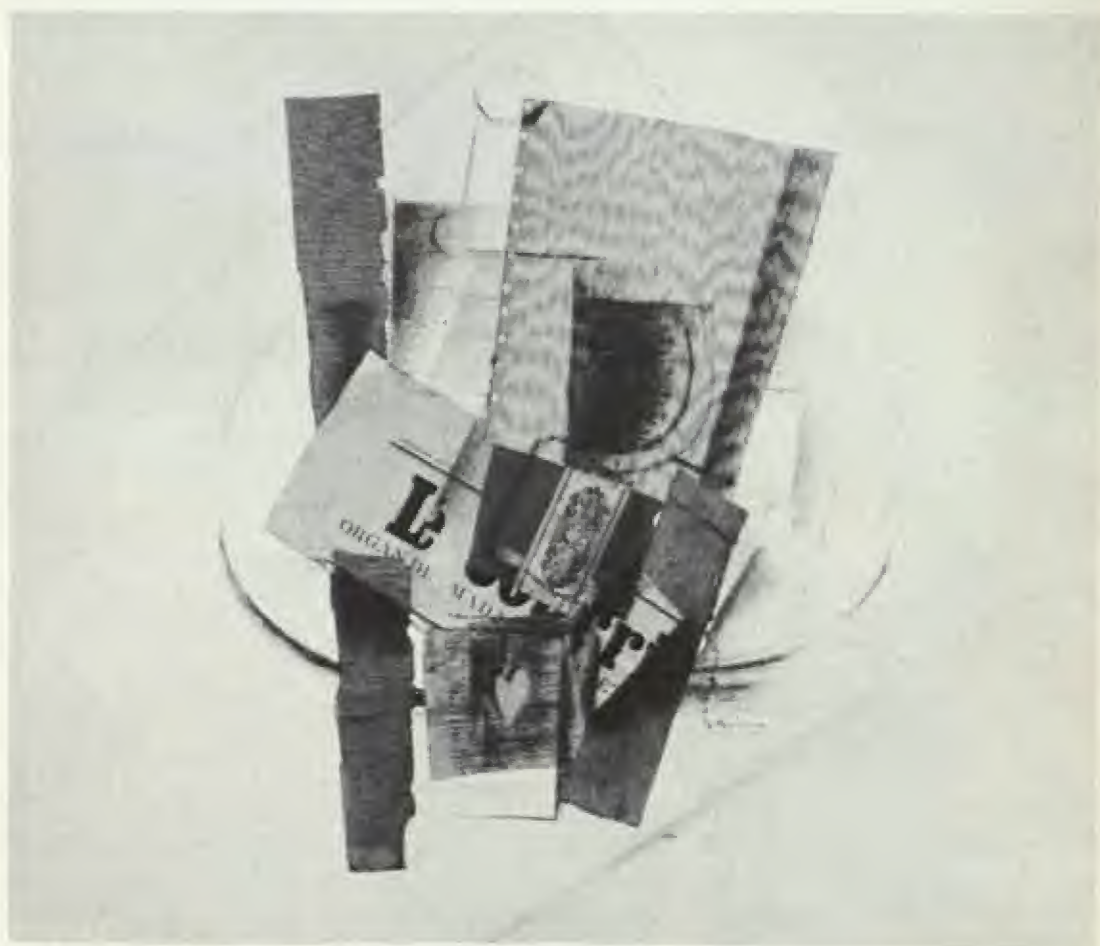
PABLO PICASSO. *The Old Guitarist*, 1903. 47 $\frac{3}{4}$ x 32 $\frac{1}{4}$ ".
The Art Institute of Chicago (Helen Birch Bartlett Memorial Collection)



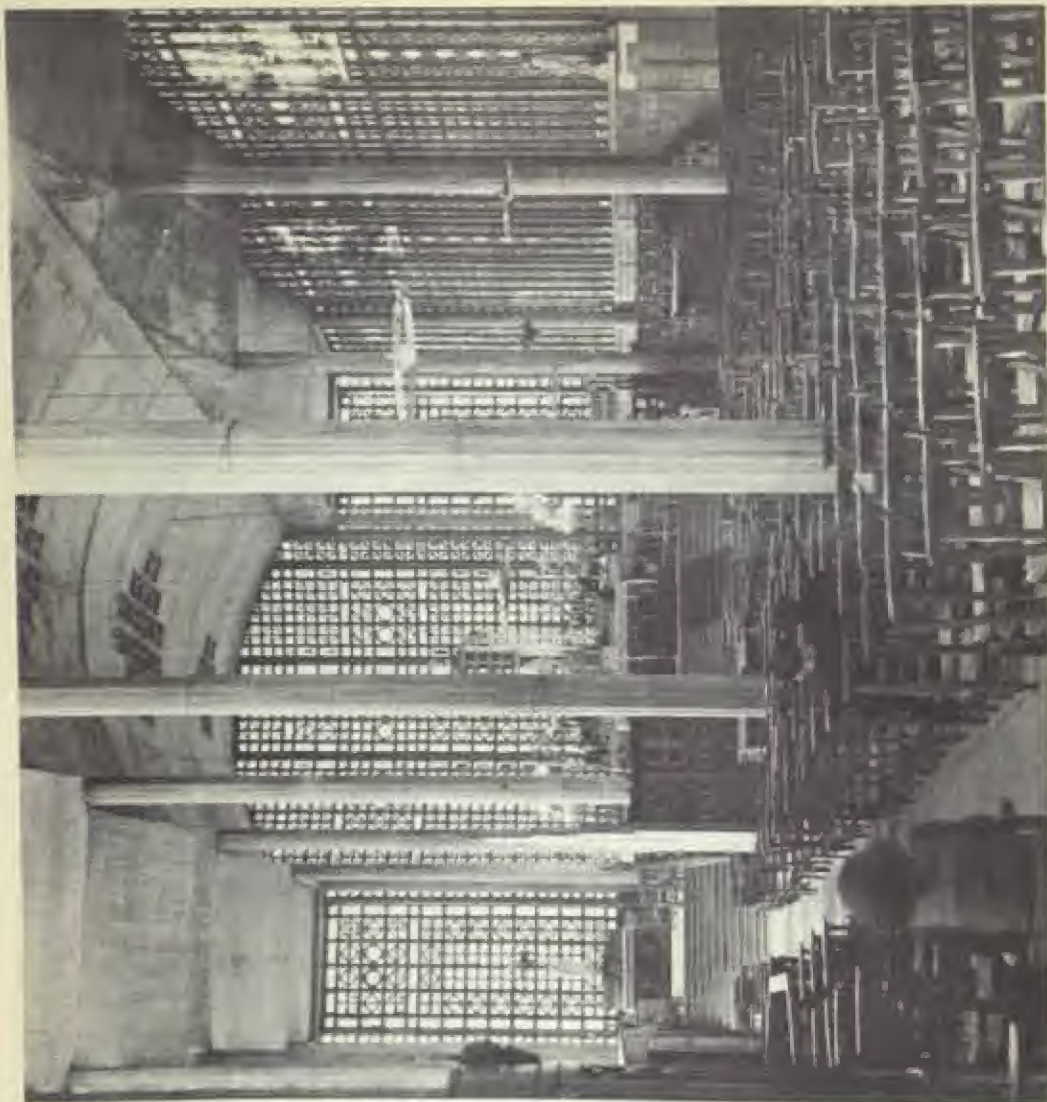
CLAUDE MONET. *Water-Lilies, Giverny*. 1907. 36½ x 29".
Collection Jocelyn Walker, London. P: THE ARTS COUNCIL OF GREAT BRITAIN

THE MODERN WORLD

28. *The Twentieth
Century*



GEORGES BRAQUE. *Le Courier*. 1913. Collage, 20 x 22½".
Philadelphia Museum of Art (A. E. Gallatin Collection)



(B) AUGUSTE PERRET. Notre Dame du Raincy, 1922-23. Paris. P. KIDDER SMITH

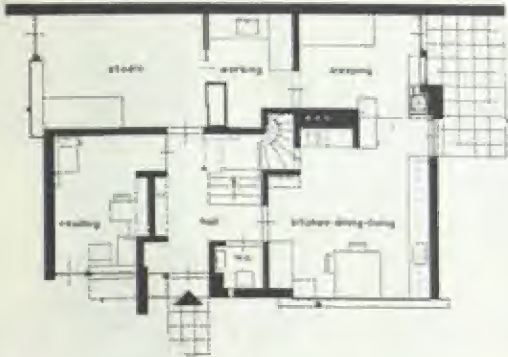


ABOVE

(A) WALTER GROPIUS. Plan of the Bauhaus.
1925-26, Dessau, Germany



Machine Shop, The Bauhaus. Dessau. P: MUSEUM OF MODERN ART, NEW YORK



GERRIT RIETVELD. View and plans,
Schröder House. 1924. Utrecht.
(Plans after Theodore M. Brown.)
P. JAN VERSNEL, AMSTERDAM





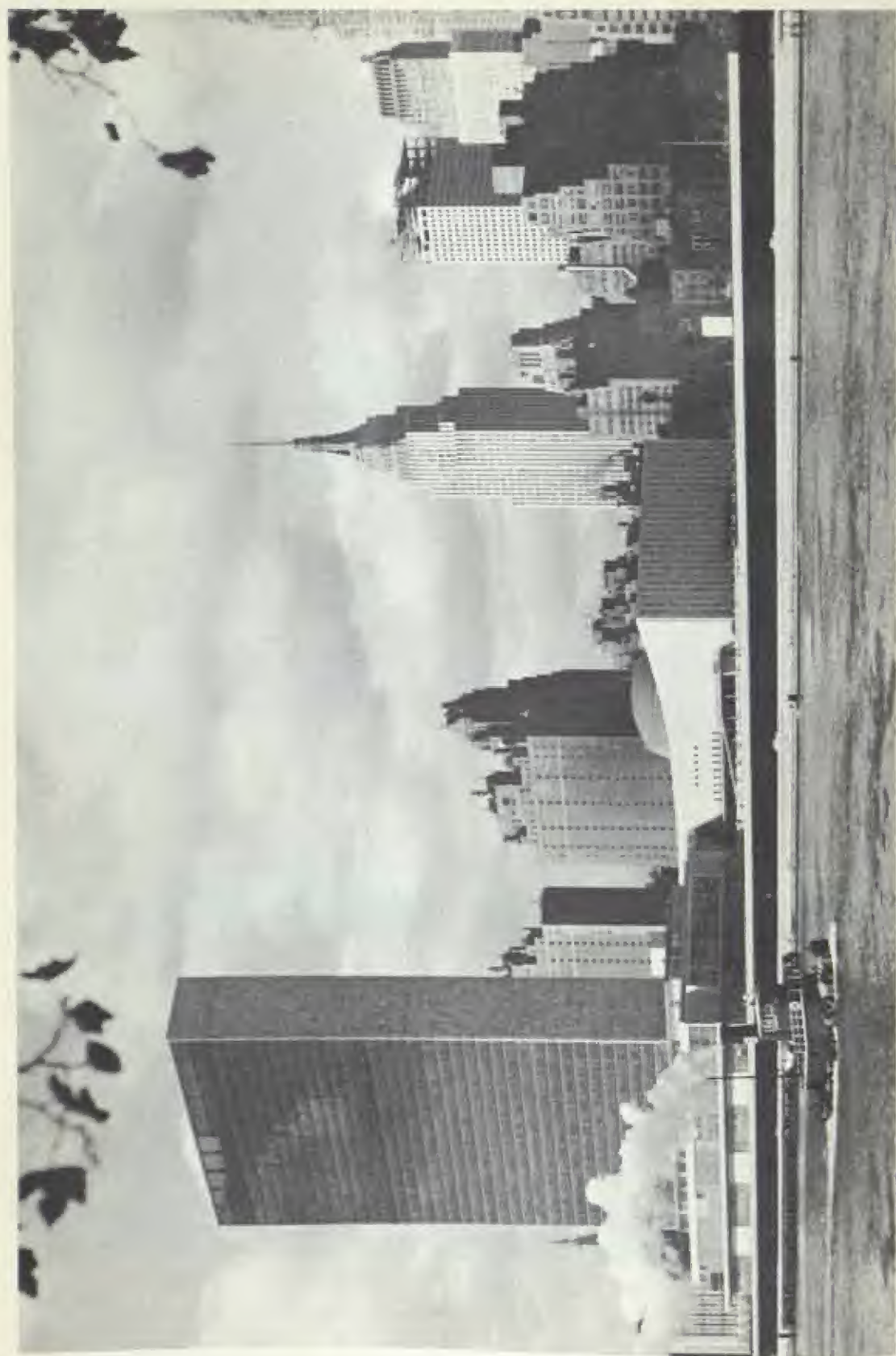
LE CORBUSIER. Savoy House. 1929-30. Poissy-sur-Seine.
P: LUCIEN HERVÉ, PARIS

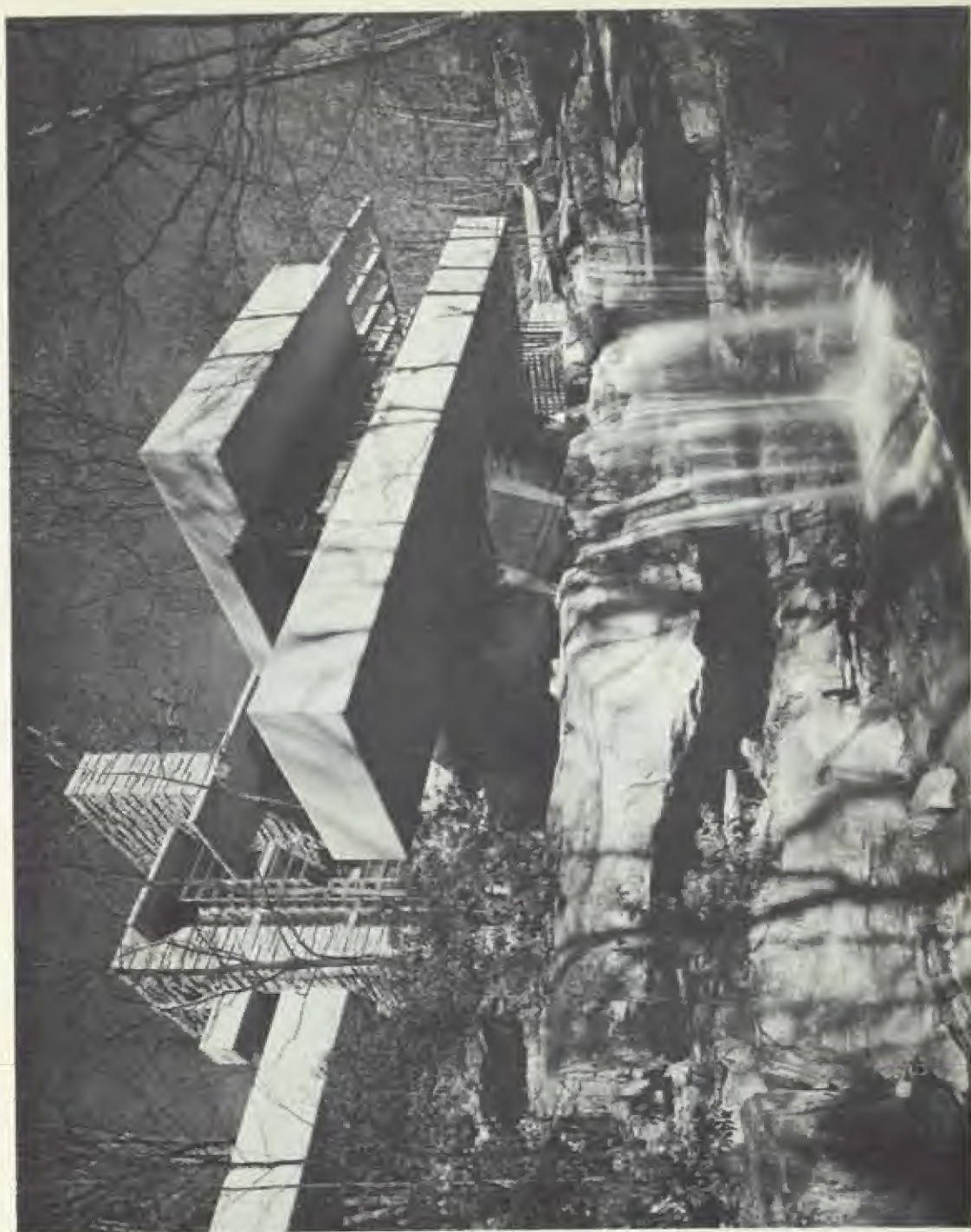


Howe and Lescaze. Philadelphia Savings Fund Society Building. 1931-32.
Philadelphia. P: COURTESY WILLIAM LESCAZE, NEW YORK



MIES VAN DER ROHE. Lake Shore Drive Apartments. 1950-52. Chicago.
P: HEDRICH-BLESSING, CHICAGO





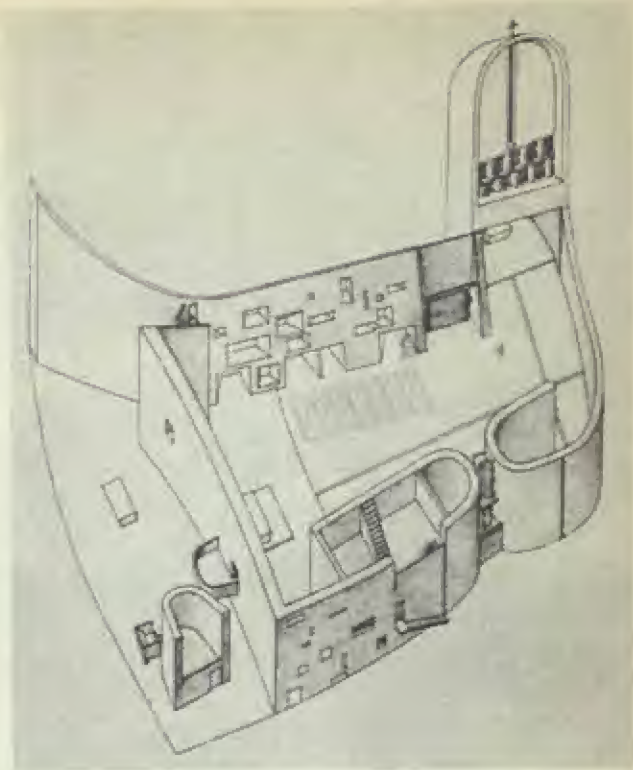
OPPOSITE PAGE
 WALLACE K. HARRISON
 and an INTERNATIONAL
 ADVISORY COMMITTEE OF
 ARCHITECTS (LE CORBUSIER,
 NIEMEYER and Others),
 United Nations Buildings,
 1949-51. New York.
 P: COURTESY UNITED NATIONS

RIGHT

FRANK LLOYD WRIGHT,
 Kaufmann House. 1936-39.
 Bear Run, Pennsylvania.
 P: HEDRICH-BLESSING, CHICAGO



LE CORBUSIER: Unité d'Habitation Apartment House. 1947-52. Marseilles. P: KIDDER SMITH



RIGHT AND BELOW
 LE CORBUSIER. Notre Dame du Haut.
 1950-55. Ronchamp.
 P: LUCIEN HERVÉ, PARIS





Interior, Notre Dame du Haut. Ronchamp.
P: LUCIEN HERVÉ, PARIS



ERNST BARLACH. *Man Drawing a Sword*. 1911. Wood, 31". Museum, Cranbrook Academy of Art, Bloomfield Hills, Michigan. P: ADOLPH STUDLY, NEW YORK

LEFT

- (A) CONSTANTIN BRANCUSI. *Bird in Space*.
1919. Bronze, 54".
Museum of Modern Art, New York

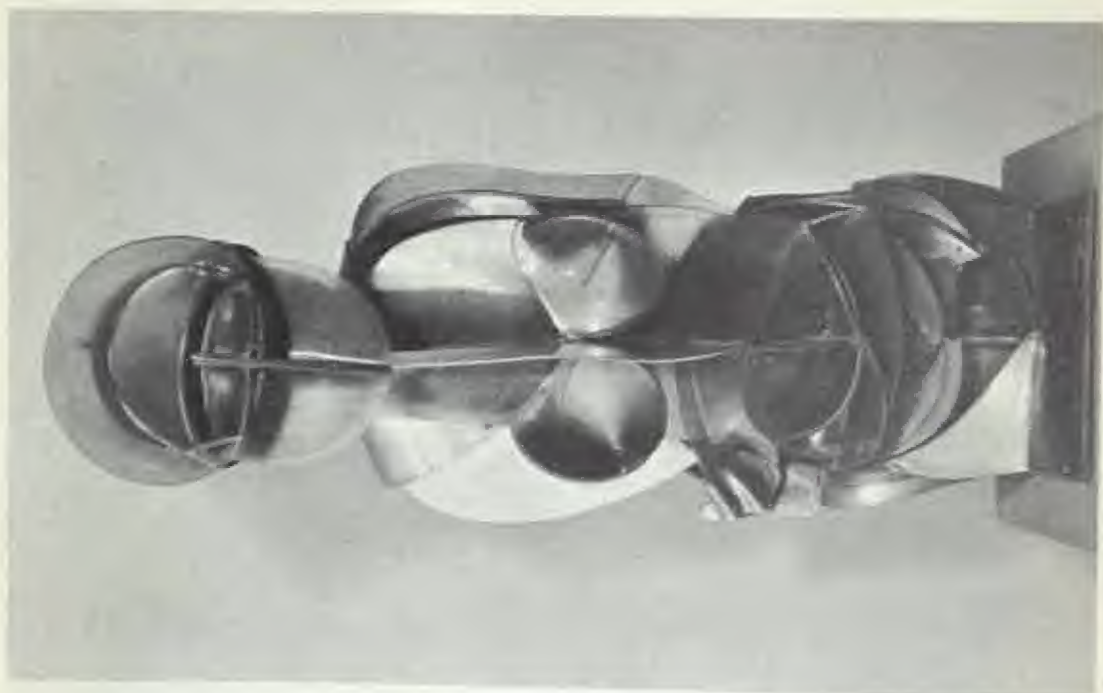
BELOW

- (B) CONSTANTIN BRANCUSI. *The Kiss*.
1908. 22 $\frac{3}{4}$ ".
Philadelphia Museum of Art
(Louise and Walter Arensberg Collection)





UMBERTO BOCCIONI. *Unique Forms of Continuity in Space*. 1913. Bronze, 43½".
Museum of Modern Art, New York (Acquired through the Lillie P. Bliss Bequest)



OPPOSITE PAGE, LEFT

(A) PABLO PICASSO. *Woman's Head*.
1909. Bronze, 16 $\frac{1}{4}$ ".
Museum of Modern Art, New York
(Purchase)

OPPOSITE PAGE, RIGHT

(B) ANTOINE PUVION. *Torso*.
1924-26. Plastic and copper, 29 $\frac{1}{2}$ ".
Museum of Modern Art, New York
(Katherine S. Dreier Bequest)

RIGHT

RAYMOND DUCHAMP-VILLON. *The Great Horse*.
1914. Bronze, 17".
The Art Institute of Chicago
(Gift of Miss Margaret Fisher)





ABOVE

PABLO PICASSO. *The She-Goat*. 1950. Bronze (cast in May 1952), 46 $\frac{3}{8}$ x 56 $\frac{3}{8}$ ".
Museum of Modern Art, New York (Mrs. Simon Guggenheim Fund)

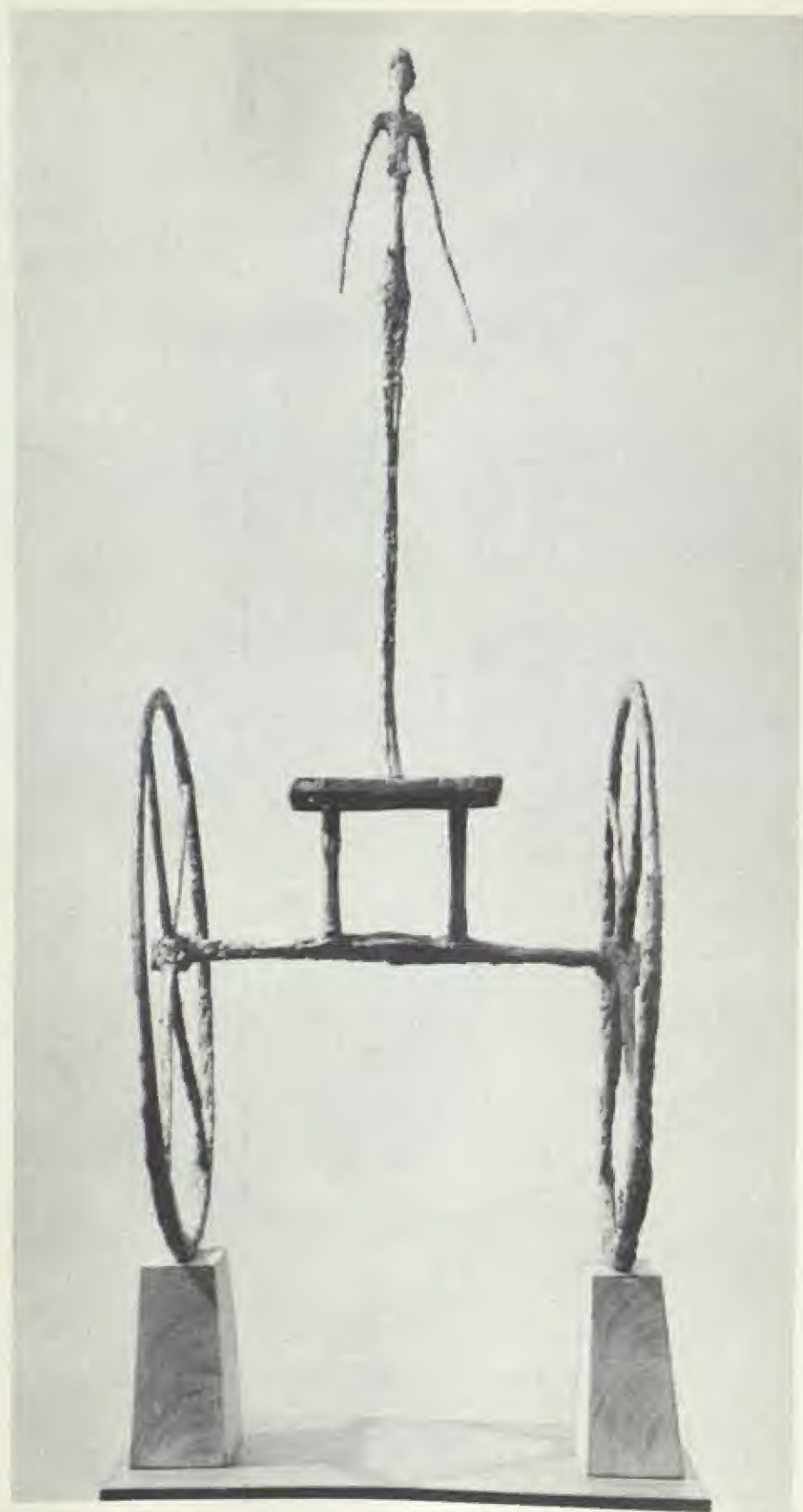
OPPOSITE PAGE, ABOVE

(A) ALBERTO GIACOMETTI. *Woman with Her Throat Cut*. 1932. Bronze, 34 $\frac{1}{2}$ " long.
Museum of Modern Art, New York (Purchase)

OPPOSITE PAGE, BELOW

(B) JULIO GONZALEZ. *Head*. 1935? Wrought iron, 17 $\frac{3}{4}$ ".
Museum of Modern Art, New York (Purchase)





OPPOSITE PAGE

ALBERTO GIACOMETTI.

Chariot. 1950.

Bronze, 57".

Museum of Modern Art,
New York (Purchase)



RIGHT

JACQUES LIPCHITZ.

Figure. 1926-30.

Bronze, 7'1¼".

Museum of Modern Art,
New York
(Van Gogh Purchase Fund)



HANS ARP. *Egg Board*. 1922. Painted wood, 29½ x 39".
Collection Graindorge, Liège. P: OLIVER BAKER, NEW YORK



HENRY MOORE. *Two Forms*. 1936. c. 42".
Collection the late Sir Michael Sadleir. P: COURTESY HENRY MOORE



HENRY MOORE. *Reclining Figure*. 1938. c. 54" long. Tate Gallery, London. P: HENRY MOORE



HANS ARP. *Ptolemy*. 1953. Limestone, 40½". Collection Mr. and Mrs. William A. M. Burden, New York.
P: ADOLPH STUDLY, NEW YORK





ABOVE

ALEXANDER CALDER. *Lobster Trap and Fish Tail* (mobile). 1939.
Steel wire and sheet aluminum, c. 8'6" x 9'6".
Museum of Modern Art, New York (Gift of the Advisory Committee)

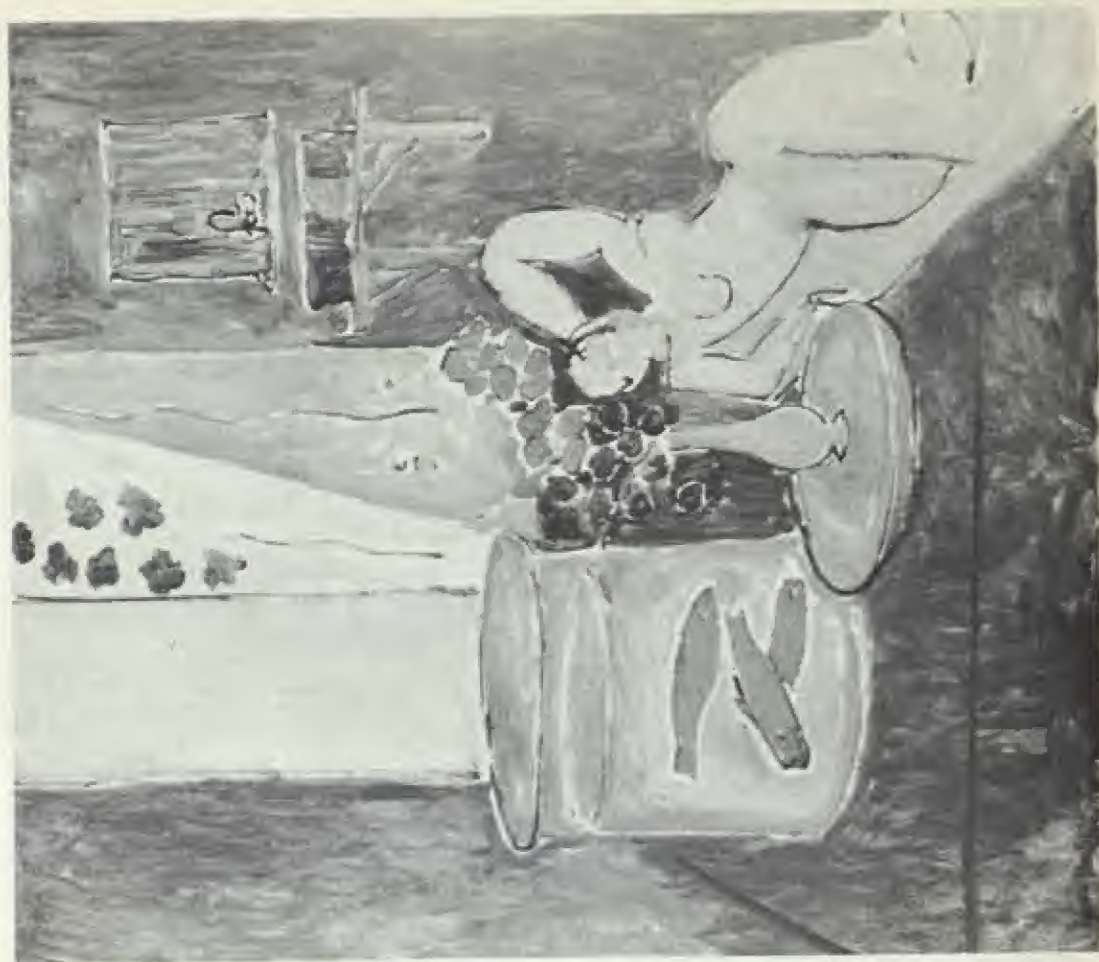
OPPOSITE PAGE

HENRY MOORE. *The Bride*. 1940. Lead and copper wire, 9½".
Museum of Modern Art, New York (Acquired through the Lillie P. Bliss Bequest)



OPPOSITE PAGE

HENRI MATISSE. *The Joy of Life*.
1905-6. 68½ x 93¾".
Barnes Foundation,
Merion, Pennsylvania



RIGHT

HENRI MATISSE. *Goldfish and Sculpture*.
1911. 46 x 39⅝".
Museum of Modern Art, New York
(Gift of Mr. and Mrs. John Hay Whitney)



GEORGES ROUAULT. *Head of Christ*. 1905. Paper on canvas, 45 x 31".
Collection Walter P. Chrysler, Jr., New York. P. BARNEY BURSTEIN, BOSTON



GEORGES ROUAULT. *The Old Clown*. 1917. 44 $\frac{1}{4}$ x 29 $\frac{1}{2}$ ".
Collection Stavros Niarchos. P: MUSEUM OF MODERN ART, NEW YORK



WASSILY KANDINSKY. *Improvisation No. 30*, 1913.
43¼" square. The Art Institute of Chicago
(Arthur Jerome Eddy Memorial Collection)



EMIL NOLDE
The Last Supper.
 1909. $32\frac{1}{2} \times 41\frac{3}{4}$ ".
 Stiftung Seebüll
 Ada und Emil Nolde,
 Neukirchen (Schleswig),
 Germany.
 P. KLEINHÄMPFEL, HAMBURG



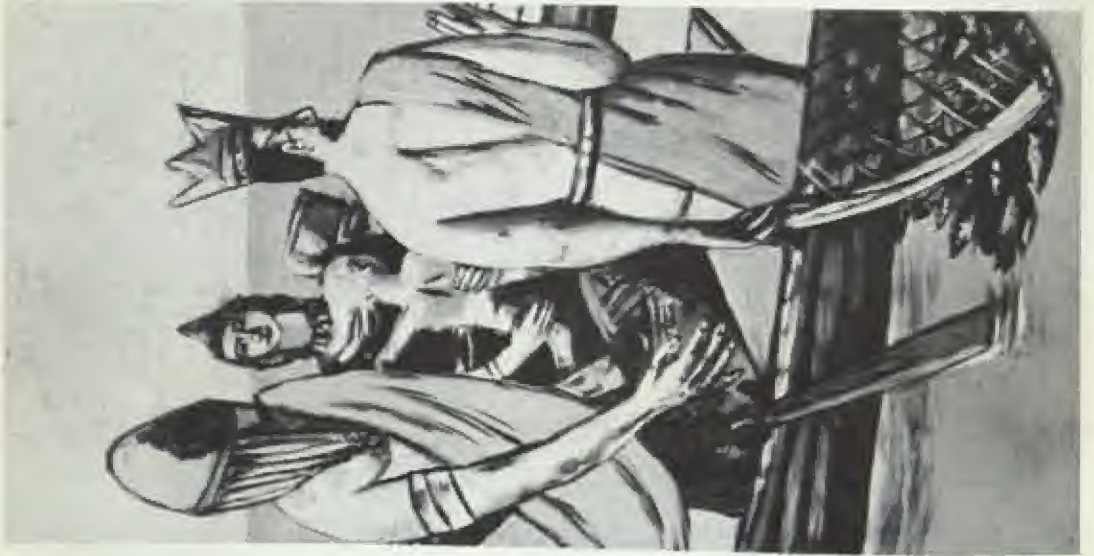
CHAIM SOUTINE. *Dead Fowl*. c. 1926. 38½ x 24½".
The Art Institute of Chicago (Joseph Winterbotham Collection)



(B) MAX BECKMANN. *The Dream*.
1921. 71 x 35".
Collection Benno Elkan, London



(A) OSKAR KOKOSCHKA. *Self-Portrait*.
1913. 32 $\frac{3}{8}$ x 19 $\frac{1}{4}$ ".
Museum of Modern Art,
New York (Purchase)



OPPOSITE PAGE

MAX BECKMANN,

Departure (triptych). 1932-35.center panel 84 $\frac{3}{4}$ x 45 $\frac{3}{8}$ "
side panels each 84 $\frac{3}{4}$ x 39 $\frac{1}{4}$ ".

Museum of Modern Art, New York

RIGHT

JOSÉ CLEMENTE OROZCO.

Modern Migration of the Spirit. 1932-34. Fresco.

Baker Library, Dartmouth College,

Hanover, New Hampshire

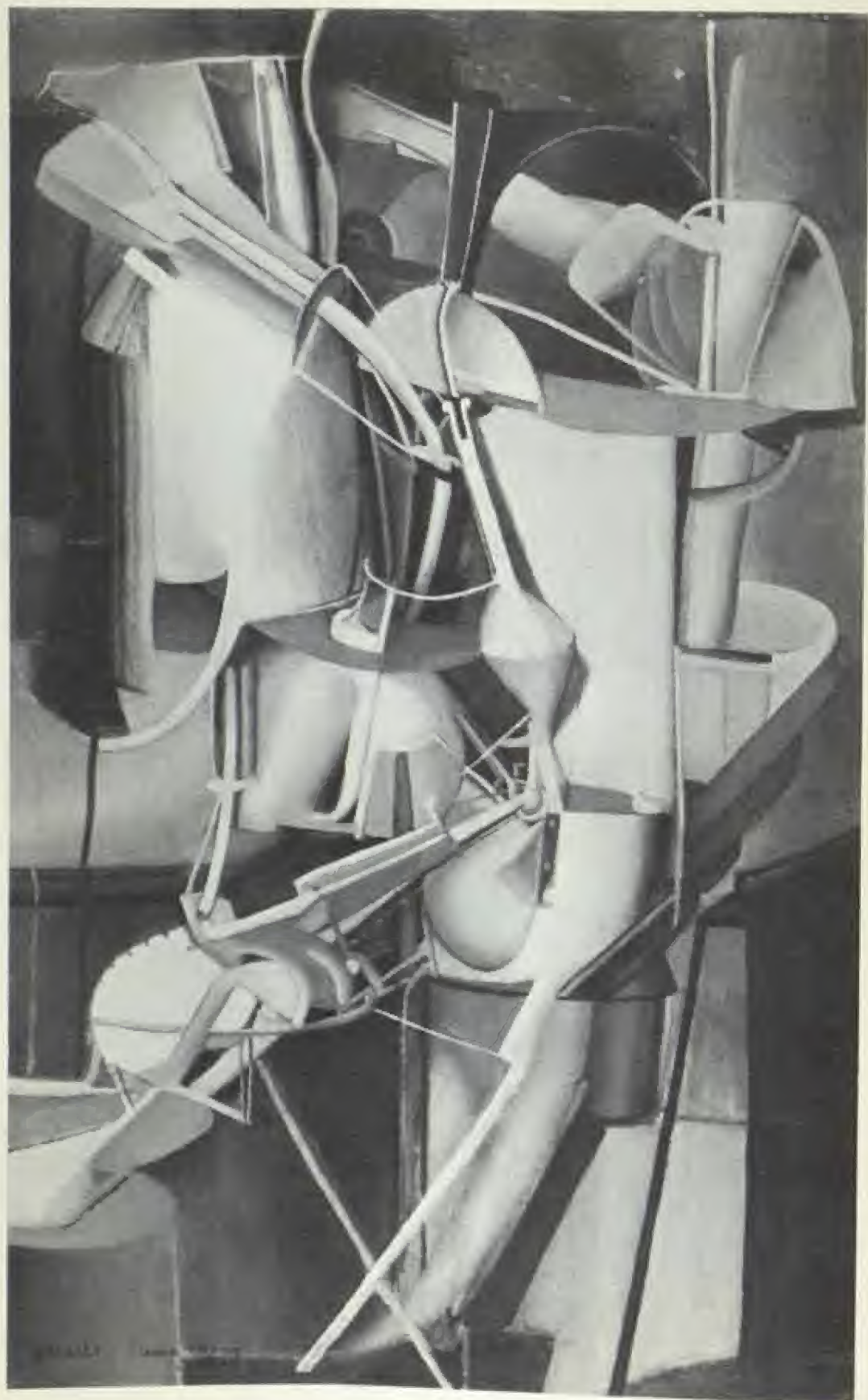


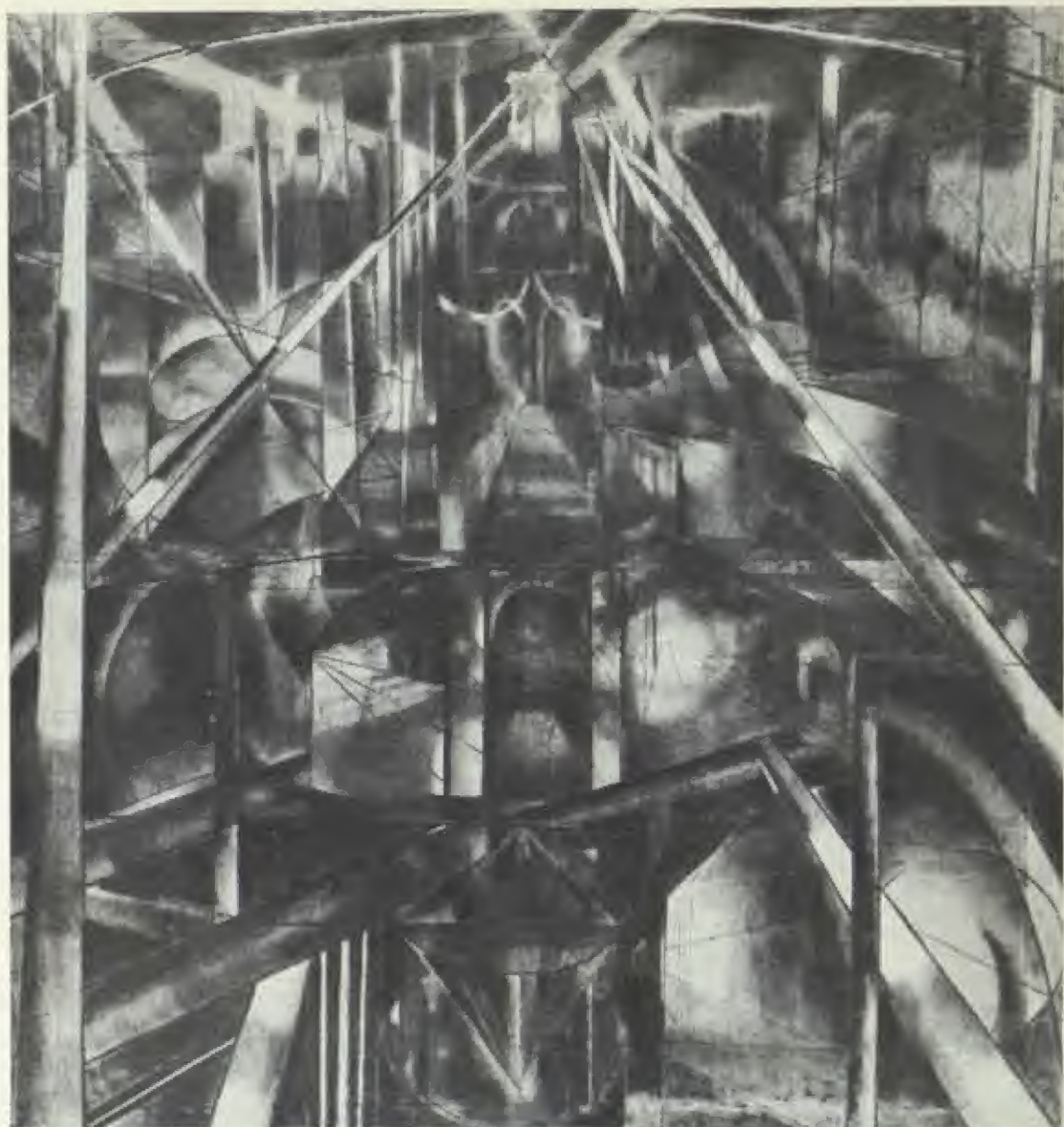


PABLO PICASSO. *Les demoiselles d'Arignon*. 1907. 96 x 92".
Museum of Modern Art, New York (Acquired through the Lillie P. Bliss Bequest)



PABLO PICASSO. *Ambroise Vollard*. 1909-10. 36 x 23½".
Pushkin Museum, Moscow. P: БИТЕБИР





A B O V E

JOSEPH STELLA. *Brooklyn Bridge*. 1917. 84 x 76". Yale University Art Gallery, New Haven, Connecticut (Collection of the Société Anonyme)

O P P O S I T E P A G E

MARCEL DUCHAMP. *The Bride*. 1912. 34 $\frac{3}{4}$ x 21 $\frac{1}{2}$ ". Philadelphia Museum of Art (Louise and Walter Arensberg Collection)



OPPOSITE PAGE, LEFT

- (A) MARC CHAGALL. *I and the Village*.
1911. 75 $\frac{3}{8}$ x 59 $\frac{5}{8}$ ".
Museum of Modern Art, New York
(Mrs. Simon Guggenheim Fund)

OPPOSITE PAGE, RIGHT

- (B) FRANZ MARC. *The Tower of Blue Horses*.
1912-13. 79 x 51".
Formerly National Gallery, Berlin



RIGHT

- PABLO PICASSO. *Three Musicians*.
1921. 79 x 87 $\frac{3}{4}$ ".
Museum of Modern Art, New York
(Mrs. Simon Guggenheim Fund)

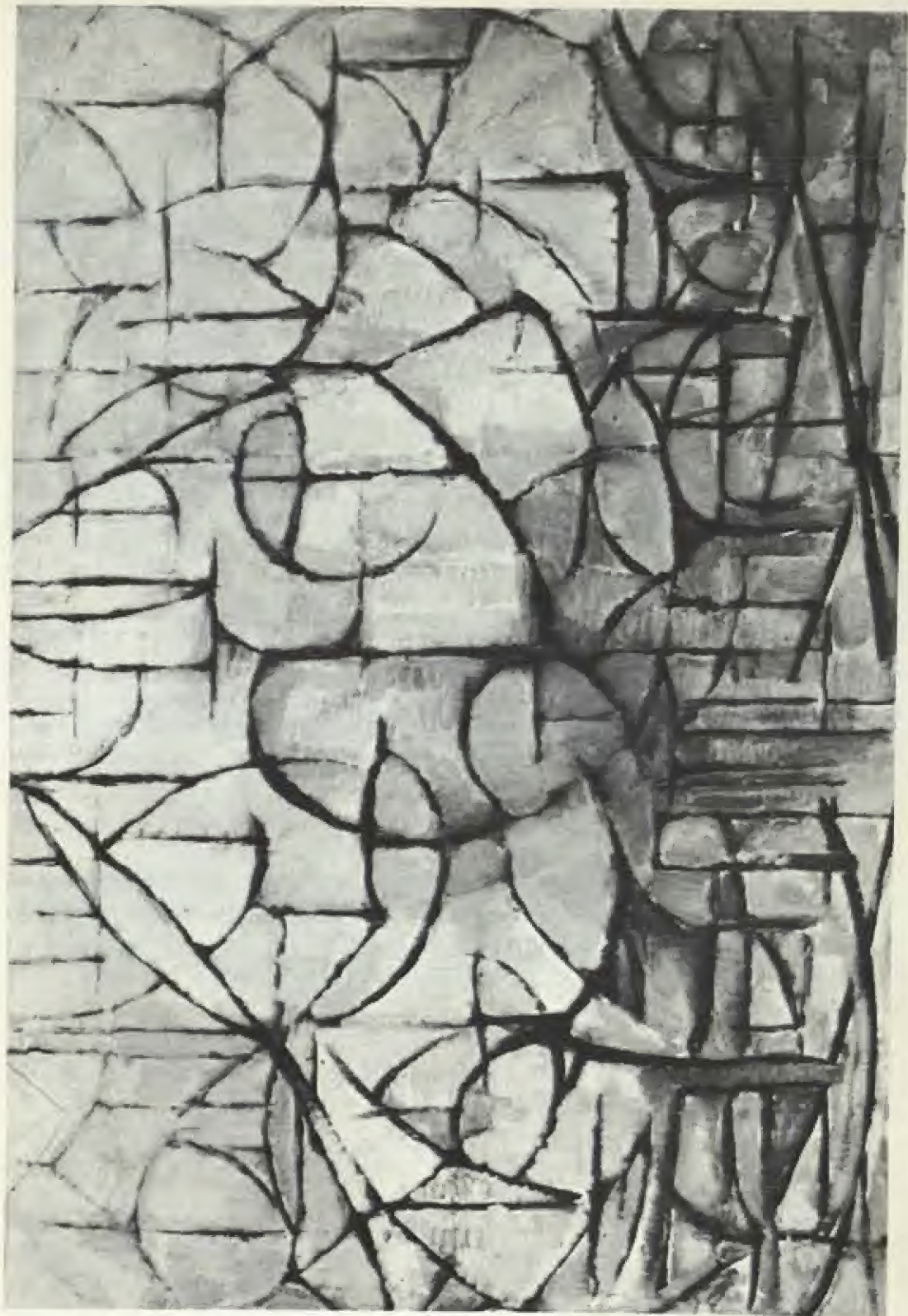


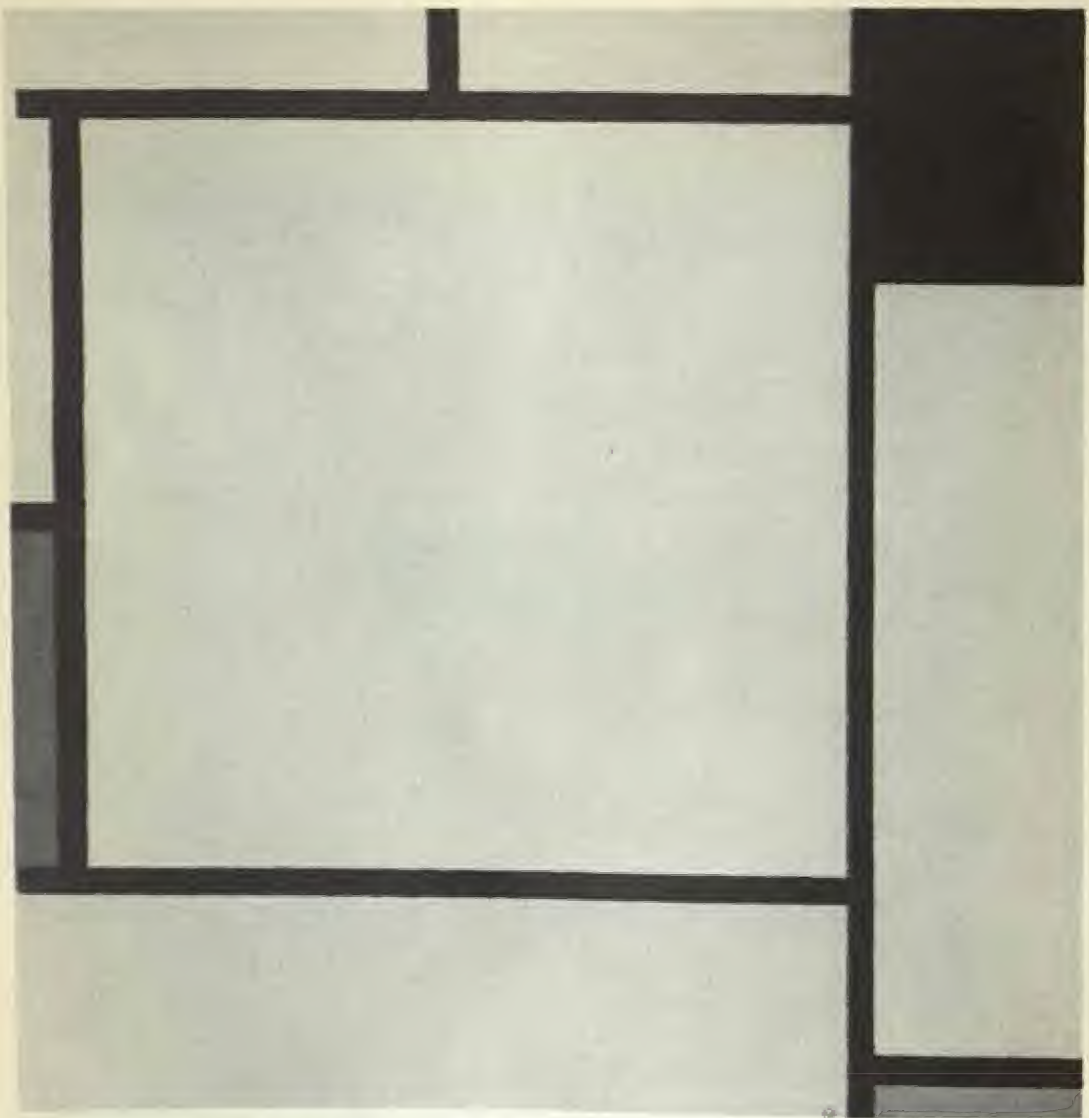
RIGHT

FERNAND LÉGER, *The City*.
 1919. 91 x 117½".
 Philadelphia Museum of Art
 (A. E. Gallatin Collection)

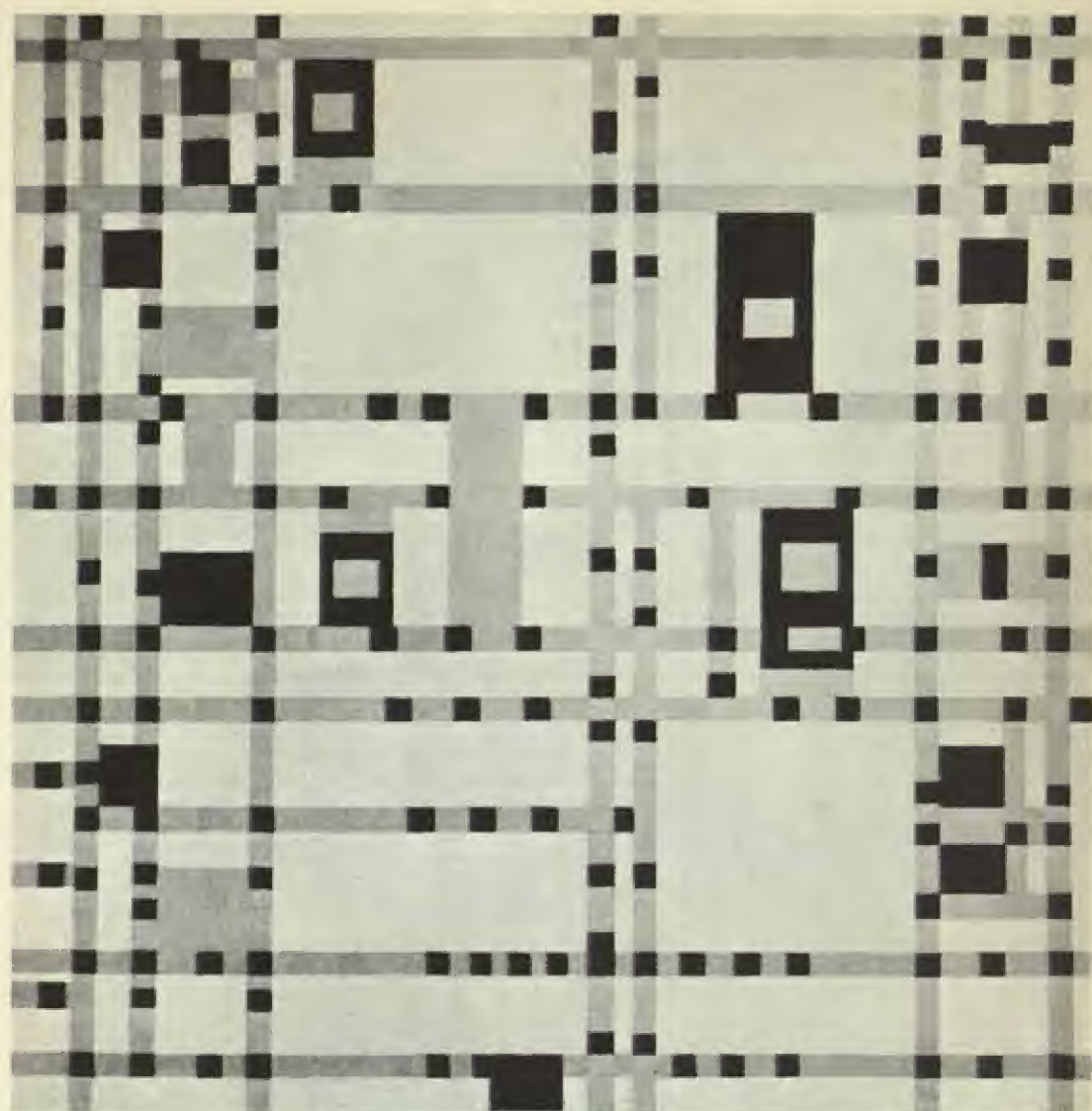
OPPOSITE PAGE

PIET MONDRIAN,
Flowering Trees, 1912.
 25½ x 29½". Collection
 G. J. Nieuwenhuizen
 Segaar Art Gallery, The Hague





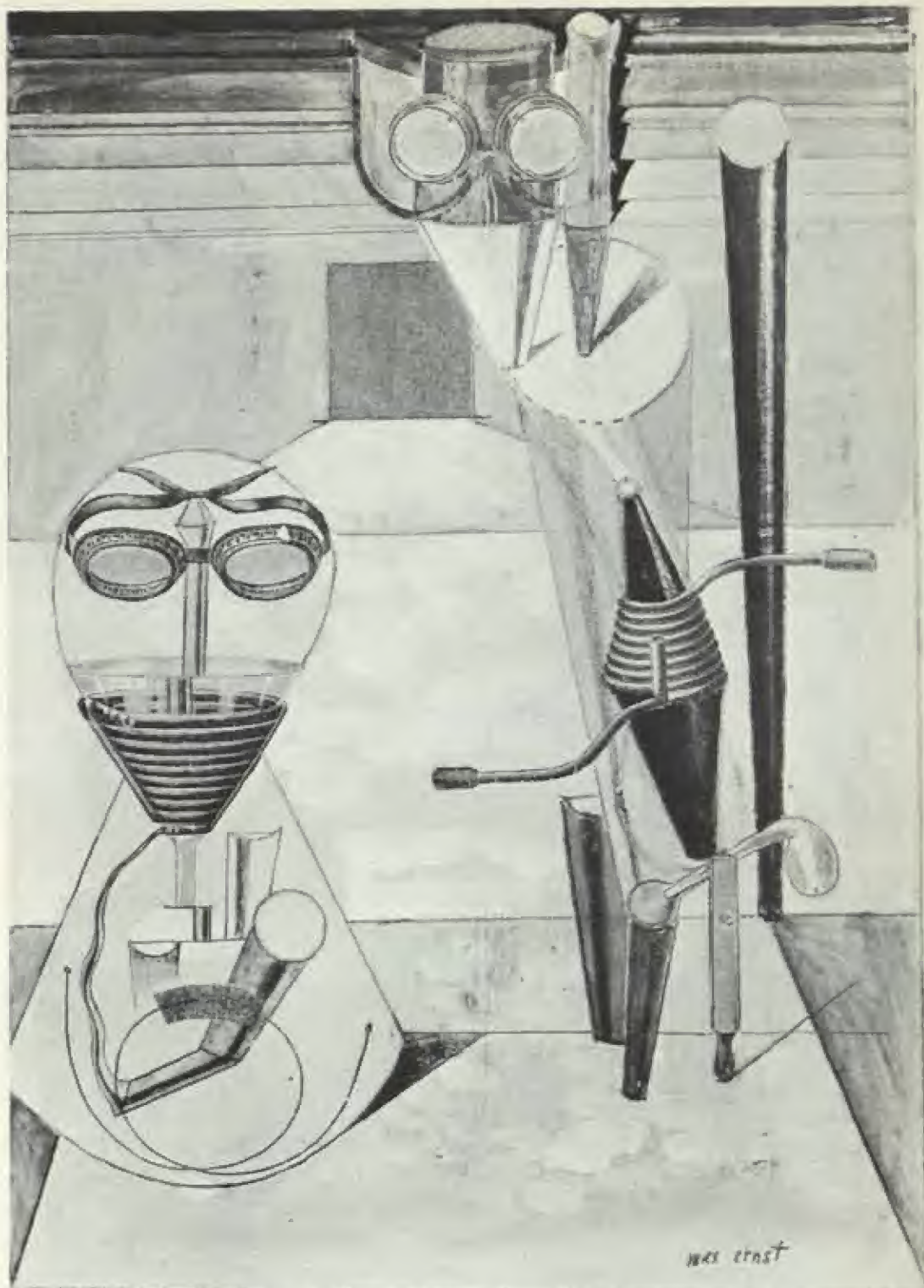
PIET MONDRIAN. *Composition 2*. 1922. 21 $\frac{3}{4}$ x 21".
The Solomon R. Guggenheim Museum, New York



PIET MONDRIAN. *Broadway Boogie Woogie*. 1942-43. 50 x 50".
Museum of Modern Art, New York

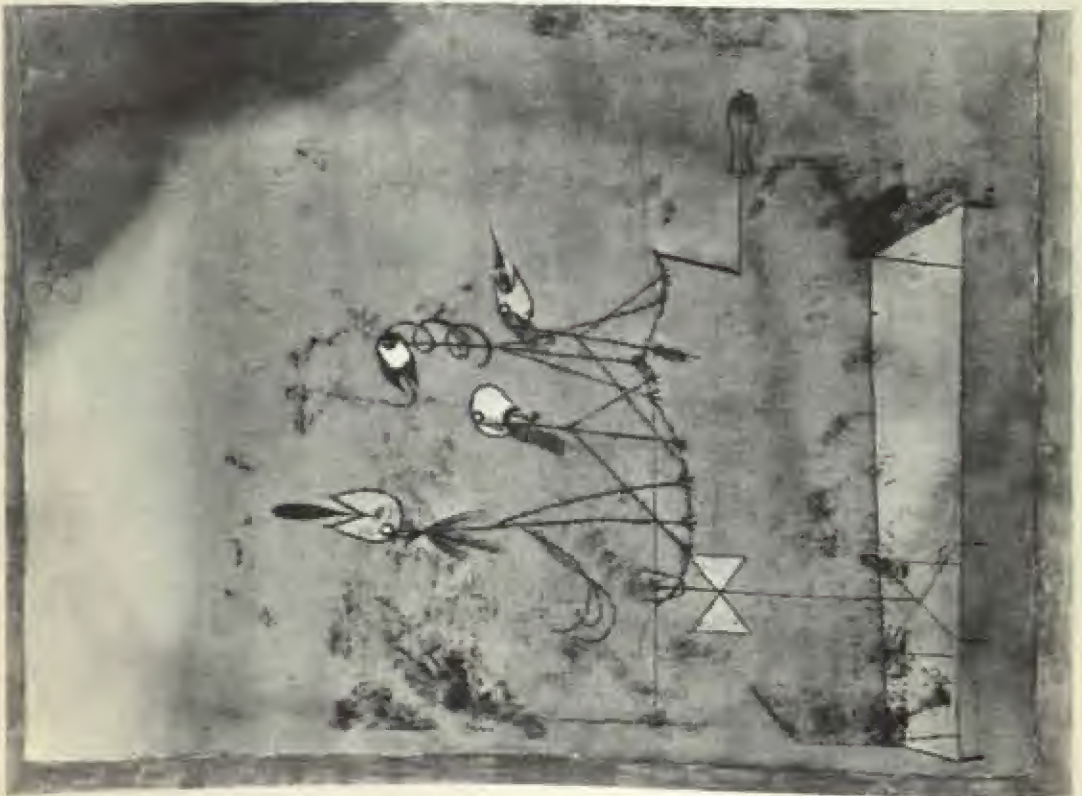


GIORGIO DE CHIRICO. *Melancholy and Mystery of a Street*. 1914. $33\frac{1}{2} \times 27\frac{1}{4}$ ".
Collection Mr. and Mrs. Stanley R. Resor, New Canaan, Connecticut.
P: MUSEUM OF MODERN ART, NEW YORK



1. Kupferblech 1. Zinkblech 1. Gummistuch 2. Testzirkel 1. Abflußfernrohr 1. röhrender mensch

MAX ERNST. 1 Copper Plate 1 Zinc Plate 1 Rubber Towel 2 Calipers
1 Drainpipe Telescope 1 Roaring Man. 1920. Collage, 12 x 9".
Collection Hans Arp, Meudon. P: MUSEUM OF MODERN ART, NEW YORK



OPPOSITE PAGE, LEFT

(A) PAUL KLEE.

Twittering Machine, 1922.
Watercolor, pen, and ink, $16\frac{1}{4} \times 12$ ".
Museum of Modern Art,
New York (Purchase)

OPPOSITE PAGE, RIGHT

(n) PAUL KLEE.

Park near Lucerne.
1938. $39\frac{1}{2} \times 27\frac{1}{2}$ ".
Klee Foundation,
Bern, Switzerland



RIGHT

MAX ERNST. *Swamp Angel*.

1940. $26\frac{1}{2} \times 32\frac{1}{2}$ ".
Collection Kenneth Macpherson, Rome





OPPOSITE PAGE,
LEFT

(A) HENRI MATISSE.

The Plumed Hat.

1919. Pencil drawing,
20½ x 14".

Collection

John S. Newberry, Jr.,

Grosse Pointe Farms,

Michigan

OPPOSITE PAGE,
RIGHT

(B) PABLO PICASSO.

Mother and Child.

1921-22. 38 x 28".

Collection

Mr. and Mrs.

Alex L. Hillman,

New York

RIGHT

PABLO PICASSO.

Minotauromachy.

1935. Etching,

19½ x 27¼".

Museum of Modern

Art, New York

(Purchase)

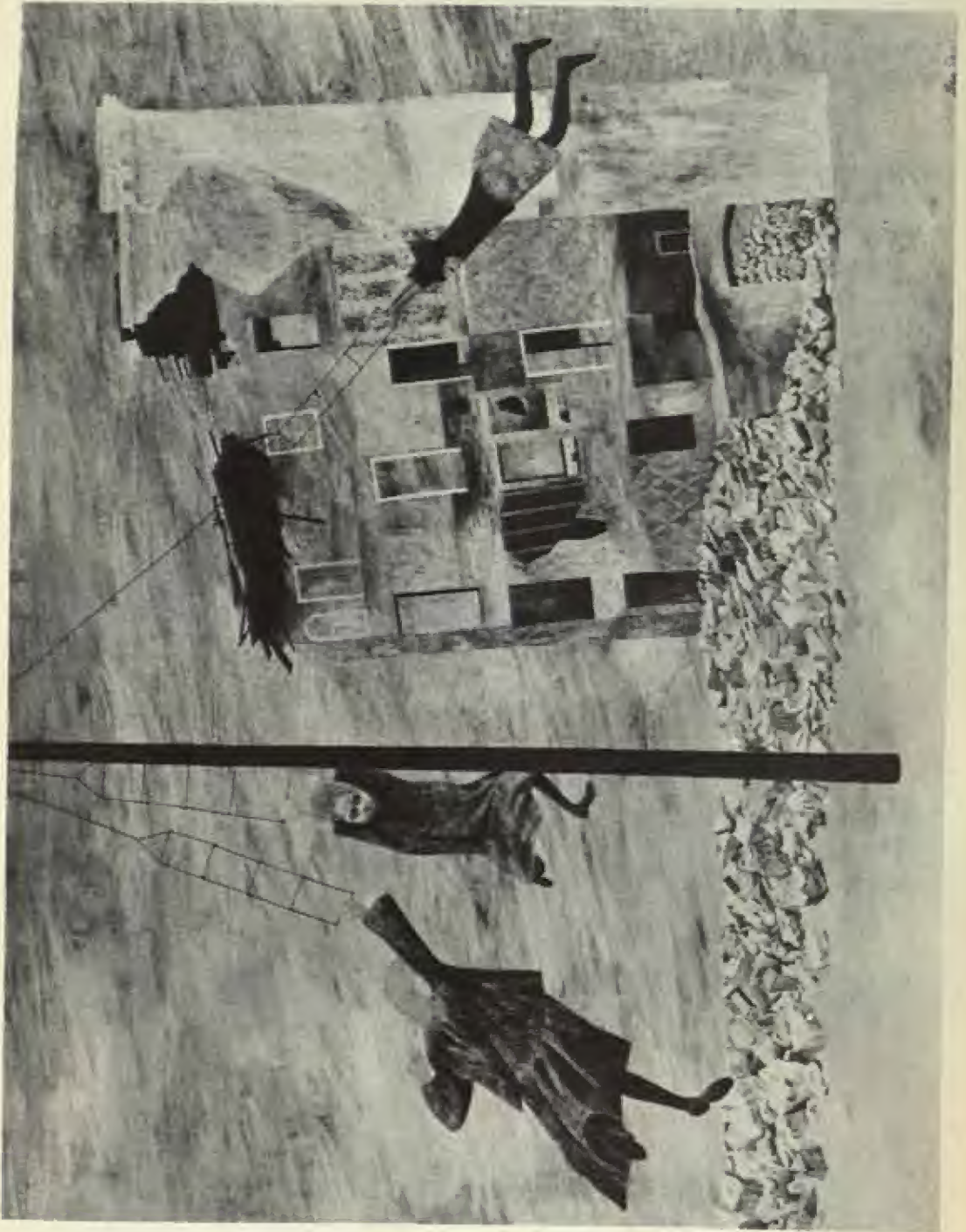


ABOVE

PABLO PICASSO. *Guernica*. 1937. 11'6" x 25'8".
On loan to the Museum of Modern Art, New York from the artist

OPPOSITE PAGE

BEN SHAHIN. *Liberation*. 1945. 30 x 39½".
Collection James Thrall Soby, New Canaan, Connecticut

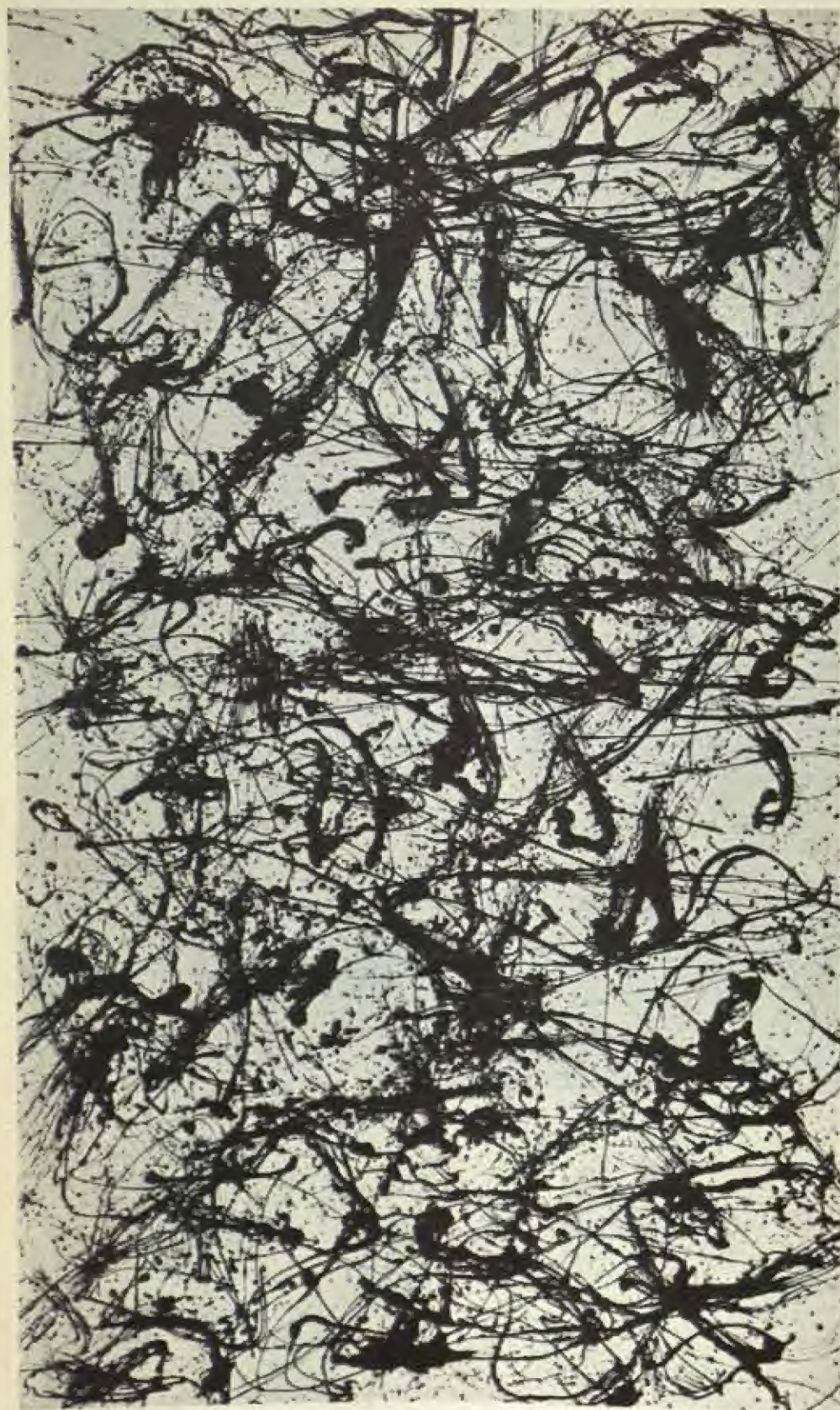




JOAN MIRÓ. *Composition*.
 1933- 51¼ x 63½".
 Wadsworth Atheneum,
 Hartford, Connecticut



ARSHILE GORKY.
The Diary of a Seducer,
1945. 50 x 62".
Collection Mr. and Mrs. William
A. M. Burden, New York



JACKSON POLLOCK, *Number 12, 1950, 9' x 15' 1/2"*, Collection Mrs. Lee Krasner Pollock, Springs, Long Island, P: HANS NAMUTH, NEW YORK

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